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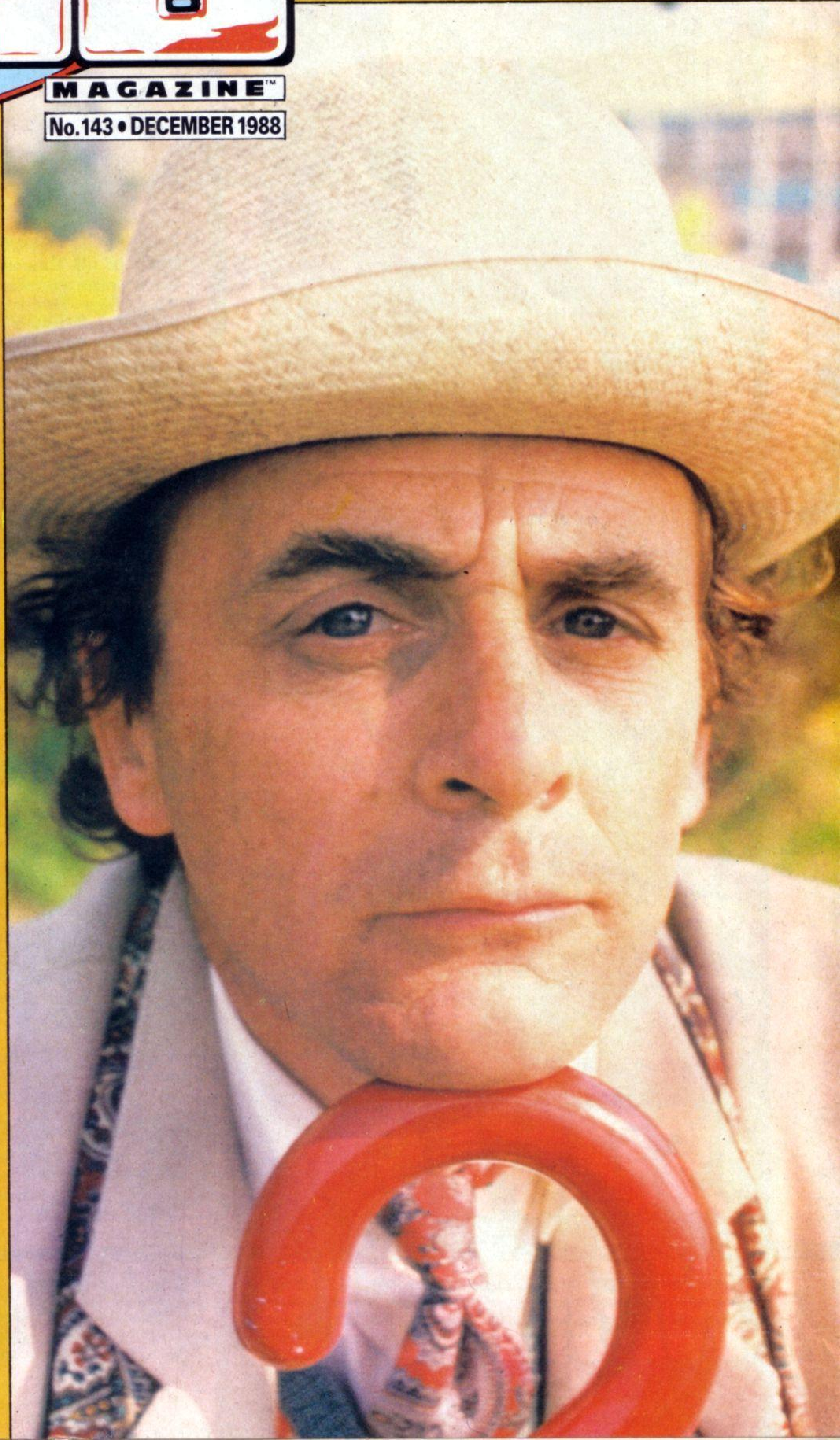
# Doctor WHO MAGAZINE

No.143 • DECEMBER 1988

## 20 WHO VIDEOS MUST BE WON!



## INSIDE

**DAVID BANKS**
**The Cyberleader speaks out!**

**The Ice Warriors**
**In from the cold!**

## 25 YEARS OF ADVENTURE!

# PREVIEW

# SILVER NEMESIS

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# MATRIX DATA BANK

***Don't Panic! Matrix Data Bank returns to full page length when we complete our Season 25 photo previews.***

**FOOD FOR THOUGHT**

First of all this month, we have some questions about *The Two Doctors.* These have been posed by David Threlfall from Leeds, who points out that in episode one, Chessene tells Shockeye that the Dona Arana had no knowledge of food; her mind was full of her religion, but in episode three she tells Dastari that the Dona Arana remembers many restaurants in Seville. An obvious answer here is that you don't have to know about food to know about restaurants – Dona Arana could have been to Seville many times and would remember the shops and people.

David's next question concerns the opening scenes with Jamie and the Doctor in the TARDIS. It was, he says, in black and white, so was it a clip and if so from what, or was it shot in black and white? The answer is that it was not a clip but I am not sure whether you can record on video in black and white and then change to colour (which is what happened). I suspect the colour was 'killed' at a later time during the production of the episode.

David's final question is one that has also been posed by Lee Harvey from Southend-on-Sea and Ian Miller from Southampton. In the recent novelisation of *The Faceless Ones,* the Doctor makes use of the Sonic Screwdriver to open a door; however, David, Lee and Ian are all certain that the Screwdriver did not make its appearance until *Fury From The Deep.* This is quite correct – but where does it say that the novelisations have to be 100 per cent true to the televised stories?

**NAMING NAMES**

Some questions on names now, and more specifically the Doctor's and the Master's. Mark Gonputh from Romford in Essex wants to know what the mathematical formulae were that were used in the Piccolo version of *The Making Of Doctor Who,* Craig Cabell from London wants to know what the Doctor and the Master's real names are, and Helen Whelan from Powick near Worcester wants to know if the Master's real name is Jehosophat, as revealed in *The Five Doctors.*

To take the questions in order, the mathematical formula as used in the Piccolo *Making Of Doctor Who* is

$$\partial^3\Sigma x^2$$

for the Doctor. This was never used on television, and we have never been given a 'real' name for the Doctor or the Master on television. The Doctor's expletive 'Jehosophat' in *The Five Doctors* is not the Master's name, just an exclamation of surprise.

**. . . RELATIVELY SPEAKING**

A quickie now and Stuart from Norbury in London writes to ask who played Sarah Jane Smith's Aunt Lavinia in *K9 & Co* . . . She was played by Mary Wimbush.

**SPECIAL KNOWLEDGE?**

Moving into more traditional waters now and Jason Mark writes from Gillingham in Kent to ask how in *Pyramids of Mars,* Sarah could see the similarity with the Exxilon city in *Death To The Daleks,* when she had never entered the city? A good question, but I expect that the Doctor told her all about it in the TARDIS afterwards.

**David Howe**

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*"We will survive . . ."*

The Cyber Controller

Welcome to the latest issue of **Doctor Who Magazine,** the *only* official publication devoted to the longest running SF television programme in the world. Over the years of course, as the programme has changed from black and white to colour, from Doctor to Doctor, so the style of that programme has changed too. Each month at **DWM,** we try to capture at least *some* of the things that make *Doctor Who* so interesting to the majority of its worldwide audience. If we don't cover one strand of the programme in an issue you can be sure that it will be featured soon – so keep looking out for us!

The Silver Anniversary story looms close in Britain, of course, and I'm pleased we're able to publish an interview with David Banks, who has made the part of Cyberleader his own over the last few years. I'm even more pleased to see Sylvester McCoy making the part of the Doctor his own this season, particularly after the action-packed start to the 25th season with *Remembrance of the Daleks.* I think there's some magic creeping back . . . but did it ever completely disappear?

Doctor Who Magazine.

## No. 143 • DECEMBER 1988

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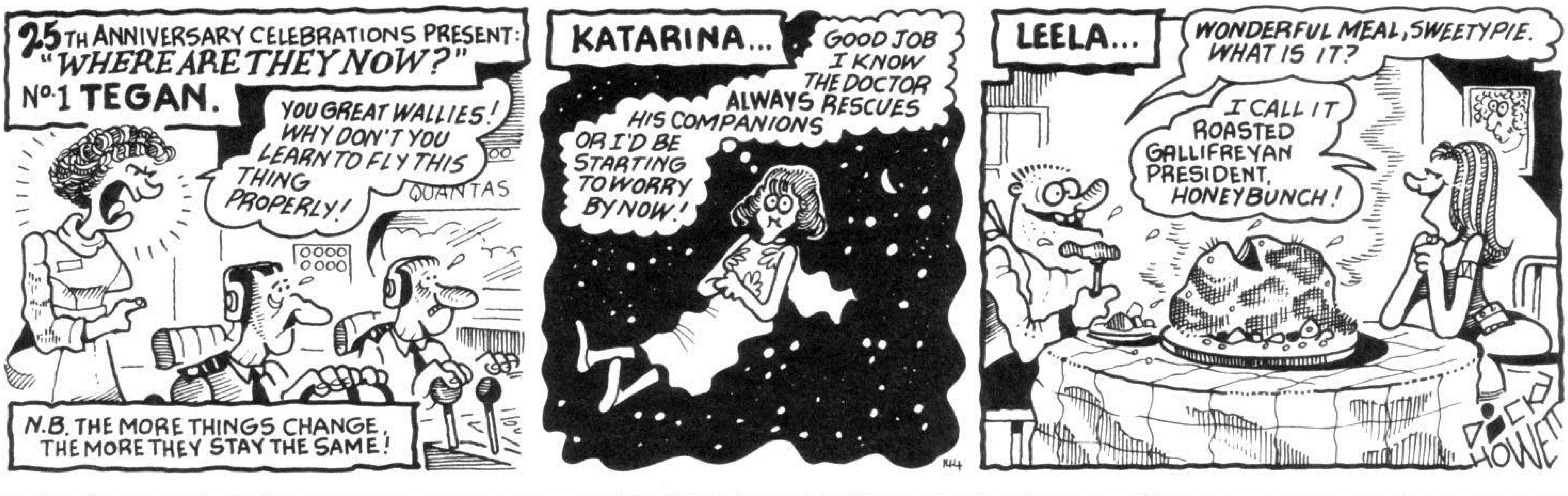
Thanks this issue to: **Raymond Cusick.**

**On the Cover:** Sylvester McCoy in a pensive mood during *Delta and the Bannermen.*

## DOCTOR WHO? by Tim Quinn & Dicky Howett


25TH ANNIVERSARY CELEBRATIONS PRESENT: "WHERE ARE THEY NOW?"
No.1 TEGAN.
YOU GREAT WALLIES! WHY DON'T YOU LEARN TO FLY THIS THING PROPERLY!
QUANTAS
N.B. THE MORE THINGS CHANGE, THE MORE THEY STAY THE SAME!
KATARINA...
GOOD JOB I KNOW THE DOCTOR ALWAYS RESCUES HIS COMPANIONS OR I'D BE STARTING TO WORRY BY NOW!
LEELA...
WONDERFUL MEAL, SWEETYPIE. WHAT IS IT?
I CALL IT ROASTED GALLIFREYAN PRESIDENT, HONEYBUNCH!
DICKY HOWETT

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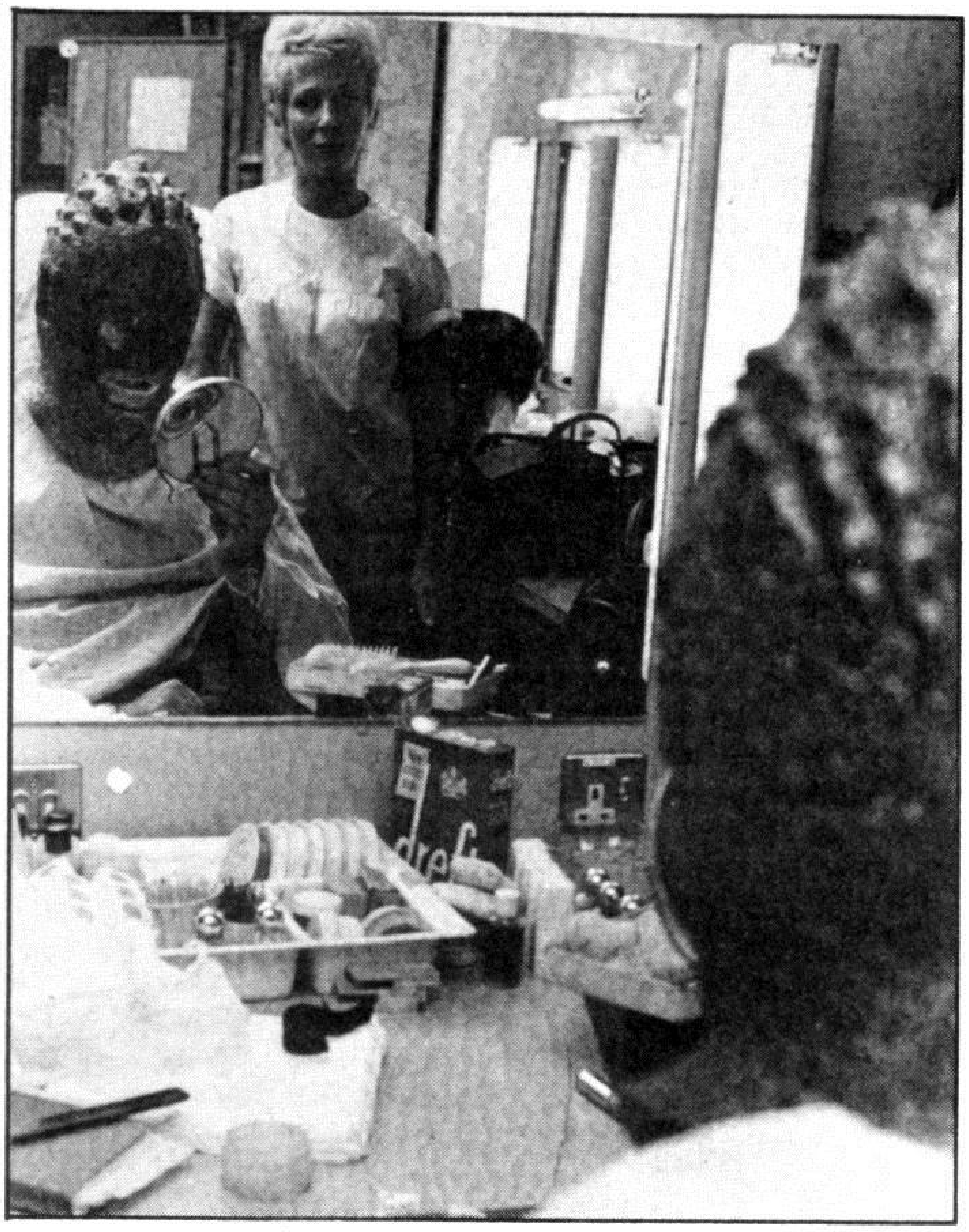
# *Gallifrey* Guardian



## *ICE WARRIORS* FIND!

Four episodes from the missing Patrick Troughton story, *The Ice Warriors,* were returned to the BBC Archives in September. The returned episodes will be shown at a special *Doctor Who* event at the National Film Theatre in London at the beginning of December.

According to sources, the episodes were found during demolition work at the BBC studios in Ealing. BBC Archive Selector Adam Lee explained to *Doctor Who Magazine* that episodes 1, 4, 5 and 6 of the story had been found, and that he was now "hopeful" about the rest returning.

Members of the original production crew involved in the story were very enthusiastic when told of the find. Innes Lloyd, Producer at that time is delighted with the episodes' recovery (see Page 6), as is Script Editor, Peter Bryant. "It was certainly one of the best that was done while I was with the show," comments Mr. Bryant. "I'm glad that Pat's missing episodes seem to be turning up."

Director of the story, Derek Martinus was also pleased with the news. "First we get *Evil of the Daleks* [Episode 2] and now, what with *The Ice Warriors* returning, my past really does seem to be haunting me! All the same, I'm extremely delighted they're back!"

Episode 4 of *The Ice Warriors* gained an audience of 8 million viewers when it was first shown on British television in 1967. All the episodes recovered are on 16mm black and white film.

Also recovered at the same time were an episode of *Adam Adamant Lives!, A Sinister Sort of Service* (produced by Verity Lambert and broadcast in March 1967); a *Vendetta* episode, *The Kneeling Man* (broadcast in December 1966) and a 1962 episode of the police series *Z Cars, Ambush.*

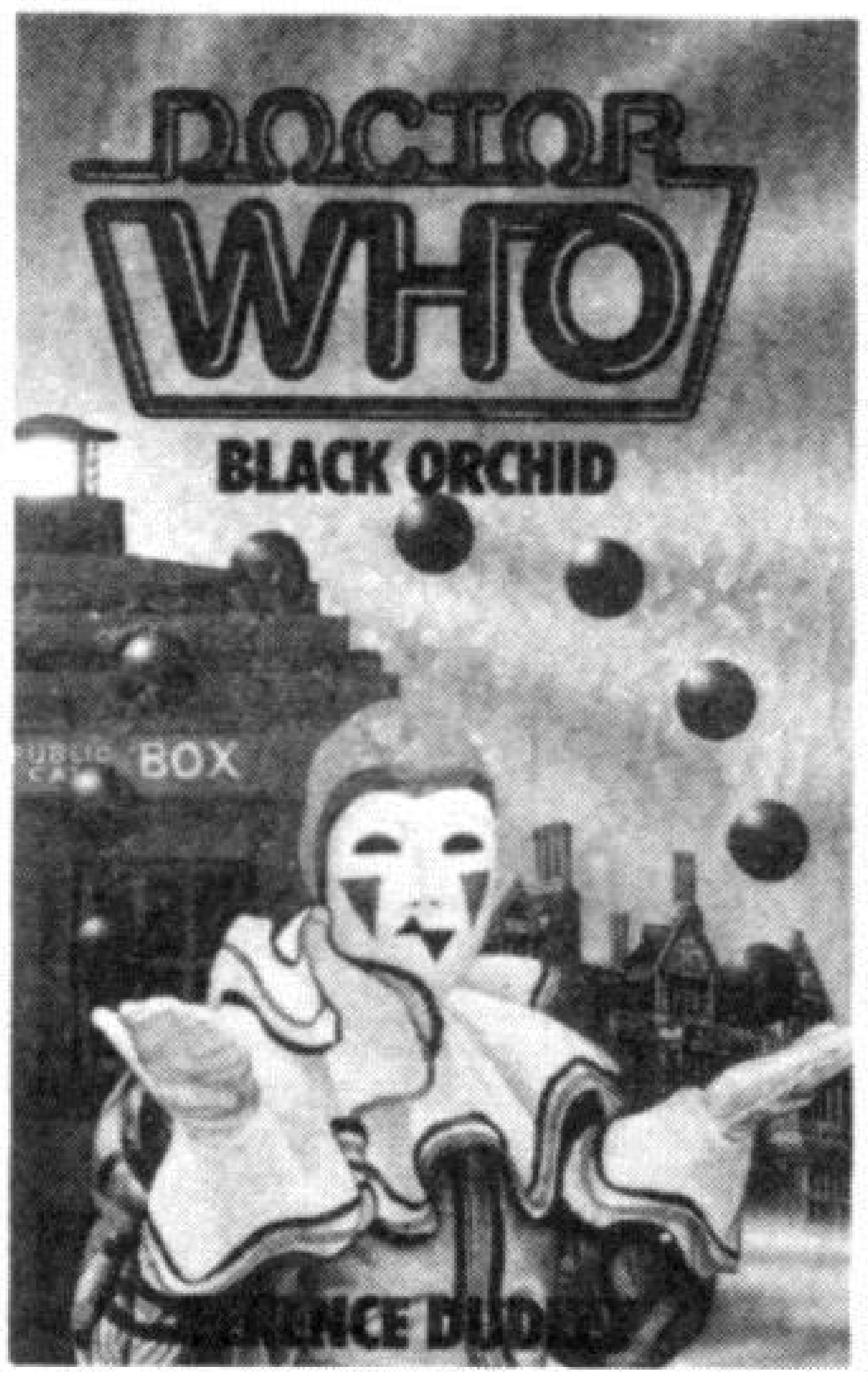
NFT Event details – see Rel-Time, Page 32; *The Ice Warriors* reviewed, Page 6. Our Episode Guide resumes this issue with Season 5, Page 35.

## *DOCTOR WHO* EXHIBITION OPENS IN LONDON

A **Doctor Who** exhibition is to be an added attraction to the flight simulator space ride at 64-66 Tooley Street, London SE1. The exhibition is presented by Lorne Martin of M&J Media on behalf of BBC Enterprises and will open in time for the Silver Anniversary of *Doctor Who.*

The Exhibition is designed by Martin Wilkie, who also designs the *Who* exhibition at Longleat House. Much of the material included was part of the American exhibition tour.

Admission to the ride and exhibition is £3.50 for adults and £2.00 for children, senior citizens and students. *Space Adventure* also includes a large gift shop, selling a vast array of *Who* merchandise, a cafe and other video flight machines. The flight simulator itself is called *3001 Starship Adventurer* and will be opened by a *Doctor Who* celebrity on Tuesday, 15th November.



## TARGET BOOK POLL RESULTS

At last! We decided to delay a count on this because of the postal strike, which delayed many peoples competition entries, letters and book poll cards from getting to us. However, the results of the 1987 Target Book Poll (which began in **DWM Issue 137**) are as follows:–

Best Novel:
(1) *The Reign of Terror* by Ian Marter
(2) *Black Orchid* by Terence Dudley
(3) *The Mind Robber* by Peter Ling
(4=) *The Faceless Ones* by Terrance Dicks
(4=) *The Massacre* by John Lucarotti
(6) *The Sensorites* by Nigel Robinson
(7) *The Romans* by Donald Cotton
(8) *Ambassadors of Death* by Terrance Dicks
(9=) *The Macra Terror* by Ian Stuart Black
(9=) *The Faceless Ones* by Terrance Dicks

As for best cover, Tony Masero's *Black Orchid* piece won hands down, with the *Reign of Terror* and *The Massacre* following some way behind. Total votes received were 280.

Target Editor Jo Thurm has given us some prizes to coincide with this poll. The three lucky readers, who will receive copies of Stephen Wyatt's *Paradise Towers* paperback were, Patrick Keane of Stillorgan, in the Republic of Ireland; Steve W. Hill of Palatine, Illinois; and Luke Filmer of Melbourne, Australia.

This month's paperback release is *The Smugglers* by Terrance Dicks, on sale from 17th November, price £1.99 and reviewed in **Issue 139.** Good news for fans of our *Off the Shelf* feature is that this will be returning in the near future, once new material from Target resumes next year.

## PANOPTICON NINE PULLS THE CROWDS

**I'd better admit it – this is the first Panopticon I've been to in ten years. Back then, the aspirations of the audience were not so big, and neither was the convention.**

Since 1978, Panopticon has grown considerably and celebrating the 25th Anniversary of *Doctor Who* was to prove no easy task for the *Doctor Who* Appreciation Society, particularly after the all-star line-up of the two previous conventions. A near-complete change in the organisers of Panopticon added to the problems facing D.W.A.S. Despite this, their annual event, held once more at Imperial College in London, met with continued general success.

Panopticon Nine was again a three day event, beginning with an interesting workshop on the making of *Dragonfire,* and high-

lighted by the spectacular finale to the weekend, the panel featuring Sylester McCoy.

Ever the clown, Sylvester captured the hearts and minds of most of the audience with his fast paced, energetic performance as he answered questions about his role as the Doctor, played the spoons with a young fan and clearly demonstrated the close working relationship with Sophie Aldred, who was also on the panel.

Dalek operator John Scott Martin and Cyberleader David Banks were not to be outdone by the Seventh Doctor however, and made some equally entertaining comments during this excellent panel.

## FILM PANEL INTEREST

One panel that met with overwhelming interest was the appearance of the Coast to Coast production team, talking about the forthcoming film, and generally confirming that the project was still going ahead. Maintaining silence on any possible casting or directors, producers George Dugdale and Peter Litten led the panel, with writer Johnny Byrne, and already cast companion Caroline Munro, adding to the interest.

The charity auction of *Doctor Who* props and merchandise raised over £4000.

The Convention was not without its problems; some complained of excessive waiting, and the exhibition room was a long way from both main hall and dealers room, and was difficult to find. The 'backroom boys' panels were a brave attempt at something new, but were not as popular as those featuring stars from the series, such as the ever popular U.N.I.T. panel with Nicholas Courtney and company.

Communication problems – that's putting it mildly – caused unnecessary aggravation between some guests and the organisers, and one unofficial panel on Saturday night nearly cost D.W.A.S. another £750 in convention costs. However, the situation, involving two *Who* writers could have been handled more diplomatically than it was.

For me, what really made the whole weekend was, without a doubt, the splendid performance of Sylvester McCoy. Ten years ago, Tom Baker was on the same stage in a shabby raincoat, exuding the same sort of mesmeric charm. It's good to see an actor bringing that back to both *Doctor Who* and to Panopticon, and I'm looking forward to seeing more of both.

**Paul Travers**

**Panopticon Pictures: Page 17**

## WORKING UP ENTHUSIASM!

Marvel Comic artists, Cyberleader David Banks and Andrew Skilleter armed themselves for a hectic afternoon at the Westminster Comic Mart in October – and they got one. Not content with putting them bang in the middle of a host of *Doctor Who* fans, Cyberleader David Banks also had to put up with various threats from a visiting Dalek.

Reel Time Pictures filmed part of the event for a forthcoming video, while comic artists John Higgins, John Ridgway, Lee Sullivan and Dougie Braithwaite signed autographs and drew sketches for eager fans. Dougie's *Doctor Who* strip begins in **Issue 145.**

The day was helped along by the appearances of the Daleks, two Cybermen – one of whom nearly didn't return from a photo-call in Trafalgar Square, having been surrounded by delighted tourists, clamouring to have their pictures taken with it. A Lakertyian, whose make-up took over an hour to put on, added to the fun.

# Preview

# SILVER NEMESIS

*Silver Nemesis* bears all the hallmarks of a successful story. It celebrates the twenty-fifth anniversary of *Doctor Who* and marks the return of the Cybermen.

The story is set against a multitude of backdrops: a South American villa; Windsor Castle in 1988; Jacobean England. Cybermen stalk the Earth while an ageing reminder of a far more terrestrial evil surfaces. The Doctor and Ace are sucked into the search for objects that must not fall into the wrong hands.

"Hopefully there are a lot of laughs in *Silver Nemsis*", comments new writer Kevin Clarke, "combined with an enormous seriousness."

Confident that he was being 'asked to do a piece of television history', he plunged into the task of re-creating the quality of the very first stories which he so admires. He has created a rich brew of elements, which he enthuses over.

"Jazz features strongly in the story. We were very fortunate to get one of my great heroes, Courtney Pine, to do some of the music, so for the first time in twenty-five years, we learn that the Doctor is a jazz fan.

"I'm a very great fan of Jacobean theatre. The writers of that period – the generation immediately after Shakespeare – refined the five-act form to produce plays that are the tightest in the business.

"I've tried to emulate the way those plays kick off like a football game, and continue with the ball moving all the time. I've paid tribute to the era with two Jacobean characters who bring to it their interests: things like madness, murder and political power.

"Then there are the Cybermen: extra-terrestrials, and there is evil, evil above all. As the Doctor says, 'The worst people the world has to offer will be in Windsor at this moment.' The worst people in the contemporary world I could think of were the old men who were around Hitler when he was still alive."

Anton Diffring plays one of these men, De Flores. Diffring has made Nazi officers his speciality over the years, and gives a chilling performance in *Silver Nemesis*. David Banks returns as another Cyberleader – "There'd be a pang in my silver heart if a Cyber-story went on without me!"

David Banks thinks, "Cybermen make the twenty-fifth anniversary a really silver one. In some previous stories, the Cybermen have appeared as exciting cannon fodder. Here, there's a real consistency, and a neat counter-point of them and another grouping. The more viewers dwell on it, the more layers they will uncover."

Fiona Walker, Leslie French and the Royal Shakespeare Company's Gerard Murphy also star. Producer John Nathan-Turner has attracted other guests, even to the smaller roles: "Dolores Gray plays Mrs. Remington. She's very big in the States for her work in musicals, and as an MGM actress. We were lucky enough to woo her to do it while she was over here in *Follies.*"

John Nathan-Turner sees the story as an ideal anniversary celebration: "I think what's special about it is the silver motif. The Cybermen are silver, and various other artefacts that are silver are featured heavily in the plot. It's a good, exciting yarn."

*Silver Nemesis* is a potent mixture of exciting themes and ideas. It aims to couple humour, action and outright nastiness in a way that Kevin Clarke's heroes, the Jacobean writers, did. He hopes that his writing will appeal across the board, as he sees himself as a true populist. With *Doctor Who* he thinks, "the possibilities are enormous, and as infinite as time and space. But one thing it always must have is a compelling story."

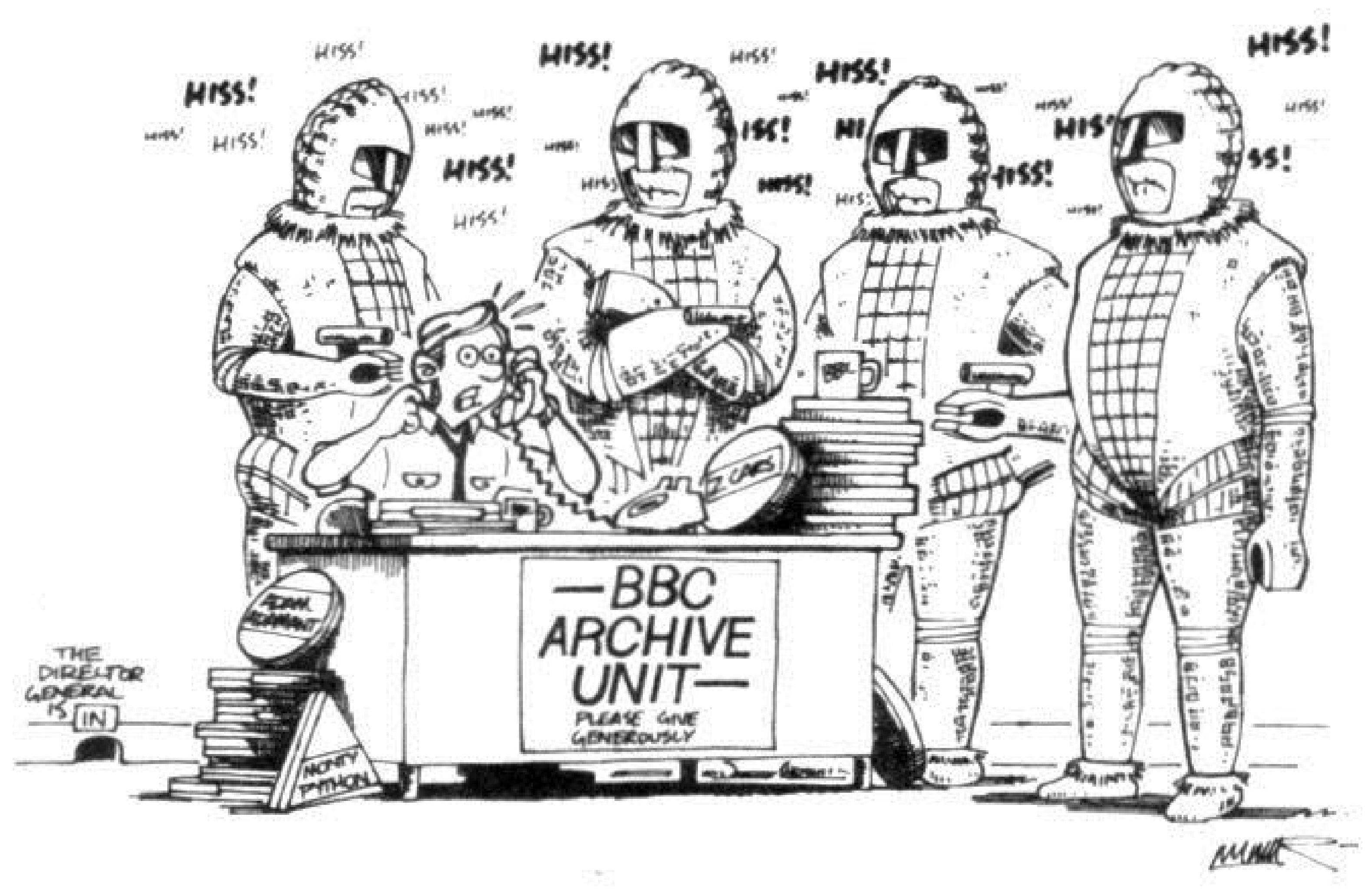
And compel it will: "I thought the anniversary story should be about something absolutely fundamentally important to the Doctor. The factor I identified is the question that we've all been asking ourselves these twenty-five years: 'Who is the Doctor?'"

Watch *Silver Nemesis* and find out how the question is posed. And if it is answered.

**Saul Nassé**

# The Ice Warriors

## In from the cold!


HISS!
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—BBC ARCHIVE UNIT—
PLEASE GIVE GENEROUSLY
THE DIRECTOR GENERAL IS IN
ADAM ADAMANT
MONTY PYTHON

"HELLO?–I THOUGHT YOU SAID YOU WERE RETURNING FOUR *EPISODES* OF THE ICE WARRIORS TO US!"

*"How did you come back to life?"*
**Victoria – *The Ice Warriors***

With the ever present knowledge that a large percentage of Patrick Troughton's episodes from *Doctor Who* are missing from the BBC Archives, the news of film being found, and safely returned to the vaults at Brentford, is not something that the fans will celebrate alone. With episodes one, four, five and six of *The Ice Warriors* having been recovered and reinstated to their original home, members of the production team who worked on that particular story are equally enthusiastic about the fact that their work has reappeared, even though a period of over twenty years has elapsed since it was last broadcast.

People such as the then Producer of *Doctor Who,* Innes Lloyd. "I'm absolutely delighted that such a large chunk of one of my stories has been found, although it does still seem a bit mysterious as to why it's mostly my work on *Doctor Who* that's missing from the archives. As to whether this is some kind of comment on my work from the powers that be, I'd rather not speculate."

Lloyd took over as Producer from John Wiles halfway through the production of Season Three, his first credited story being *The Celestial Toymaker.* He stayed with the programme throughout Season Four, and left after *The Enemy of the World,* mid-way through Season Five. As he rightly points out, the stories from that era are conspicuous by their absence. This fact becomes far more apparent when you take into consideration that the season which preceded and followed on from that period remain relatively intact.

With the recent discovery of episodes from *The Evil of the Daleks* and *The Faceless Ones,* things are now beginning to look a bit more optimistic. One thing that Innes Lloyd is certain about is that his stories were exported, and that they must all be out there somewhere, probably languishing in some foreign film archive. It's now really a case of someone being lucky enough to find them.

The pre-production work that took place on Season Five saw the ingenuity and imagination of the costume designers stretched to the limit, the writers on the series created a succession of alien monsters that, coupled with their brilliant realisation from rough descriptions, have remained firm favourites with the viewers ever since.

Apart from the Cybermen making their third appearance within a year in the controversial, and now lost *Tomb of the Cybermen,* there were the Yeti, who made their debut under the guidance of the Great Intelligence in *The Abominable Snowmen.*

Then there were the Ice Warriors, lumbering martian giants who were an integral part of the natural progression of the programme, leading ultimately to their appearances in the two Peladon stories during the Jon Pertwee era. They were a vital element in establishing the 'Earth-under-threat' stories that Lloyd wanted to steer the show towards, rather than rely too heavily on pure science fiction.

As Lloyd explain, "The Ice Warriors came about because of my complete ignorance towards science fiction. I felt that a mixture of monsters and science fact would be a far more successful and workable structure for the programme, rather than using pure unbelievable fantasy. If there was a situation that the viewer could relate to, it was far more believable.

"We wanted to do a story where the monsters were enormous compared to the humans, so we brought in Bernard Bresslaw at an early stage and the rest of the casting became an exercise in sorting out size ratio." The casting of Bresslaw as Varga, the leader of the Ice Warriors, was a brave and effective gamble. For someone who had, up until that time, been associated with comedy roles, Bresslaw gave a startling performance that is still fondly remembered by Lloyd to this day.

The type of casting that was done at that time revolved around Lloyd's powers of persuasion to convince well known actors to appear in, what was considered at the time to be, a children's drama. Hence, actors such as Marius Goring agreed to appear in *Evil of the Daleks,* and Patrick Barr in *The Moonbase. The Ice Warriors* was not without its star names, but there was a specific reason behind the choice of the actors that Lloyd made.

"Round about the time that I was doing *Doctor Who,* there was a series going out on ITV called *The Plane Makers,* which I watched and enjoyed enormously. So I was determined to get as many of the actors from that series into *Who* as I could; Peter Jeffrey did one (as the Pilot in *The Macra Terror*), Jack Watling did the Yeti ones (as Professor Travers in *The Abominable Snowmen* and *The Web of Fear*), and I suppose that *The Ice Warriors* really represented the culmination of my efforts with Peter Barkworth and Peter Sallis taking part."

The Ice Warriors were an instant hit, and since that first, all important appearance, they've been in a total of three other stories. With any luck, the final missing two episodes will be found, thus completing their saga.

Since leaving *Doctor Who* Innes Lloyd has gone on to become one of the most established Producers at the BBC, producing well over forty films and plays for television. In 1983 he won a BAFTA award for *An Englishman Abroad,* which starred Alan Bates as the famed defector, Guy Burgess.

His most recently broadcast work includes the six Alan Bennett monologues which went out under the heading of *Talking Heads,* and the tragic story of Donald Campbell in *Across the Lake.* At the moment he is planning a film version of David Niven's autobiography, *The Moon's A Balloon.*

He looks back on his time with *Doctor Who* as his training ground in television drama, and has fond memories of each story. Of *The Ice Warriors* he said, "It was one of the last I did before moving to *Thirty Minute Theatre,* and the result was rather special."

**Adrian Rigelsford**

# ARCHIVES

## Continuing the search for...

# The Keys of Marinus

## PART TWO

### THE SNOWS OF TERROR

Barbara and Ian soon pass out in the cold, but the history teacher sees the wild face of a huge trapper loom over her. The man takes the microkey from her numb fingers. When she comes to again, she is on a couch in the trapper's hut, with Ian lying on some animal skins. The large, strong man is Vasor, and he tends to the travellers, explaining how he found them whilst setting his traps. They would have been killed by wolves before perishing from the cold of the winter.

The nearest village is three miles away, and Vasor was only helped with the teachers by a man who came the previous night, searching for two girls. Ian realises that this is Altos, and is determined to set off after him. Vasor agrees to give Ian the furs he needs to move outside, in return for his travel dial. The deal is made, and Ian sets out into the blizzard with a lantern and provision bag. Barbara is left alone with the trapper.

Ian soon finds something buried in the snow and uncovers Altos, his hands firmly bound. As the young man revives, he explains Vasor did this to him. The two find that Ian's bag contains raw meat, to draw the wolves in on them. Dumping the bag, the two men decide to return with speed to rescue Barbara.

After an awkward meal, Barbara finds three travel dials and Sabetha's keys in a drawer. Vasor reveals this was another bargain he made, for food and flint with two girls he found sheltering in a mountain cave yesterday. Barbara knows that Sabetha would never part with the keys, and so accuses him of stealing.

The trapper points out that Ian will not be returning. He advances on the teacher lasciviously, and she tries to fend him off with a poker. At that moment, Ian and Altos arrive, with wolves at their heels, and restrain the hermit. They will now make him show them where he found the girls.

Sabetha and Susan fail to keep a fire alive in an icy cavern and decide they must go out for help, despite having no furs. Yet they cannot recall which of the many tunnels leads out of the mountain. Soon after they move off, Ian, Barbara, Altos and a protesting Vasor arrive, and the trapper realises that the girls must have headed deeper into the mountain. He protests of demons in the tunnels.

The girls are now lost, but find a weak rope bridge spanning a chasm, which they nervously cross. They find another cavern, which contains four motionless armoured figures, stood around a huge block of ice. The girls turn back, and run straight into Ian's party. However, Vasor has stayed on the far side of the crevasse, and unfastens the bridge, trapping the travellers.

Sabetha notices that in the block of ice is frozen the next microkey, and Barbara discovers a pipe and valve. By activating the valve, the temperature rises. As the block of ice begins to melt, Ian and Altos go to build a new bridge out of some large icicles.

When the key is within reach, Susan realises that one of the wariors has just moved. The key is retrieved, and the travellers dash to the chasm as the soldiers lumber after those who have stolen the object they guard. Ian tries to fend them off with icicles, giving Susan time to crawl nervously across the icicle bridge, carrying the end of the rope one.

The warriors start to clear away the ice fall Ian has caused, but Susan attaches the rope bridge on the far side of the drop, allowing her friends to cross quickly. As the first soldier follows them, the bridge gives way and it falls to its doom.

In the hut Vasor is gazing at his hoard when Ian's party arrives to claim their

►

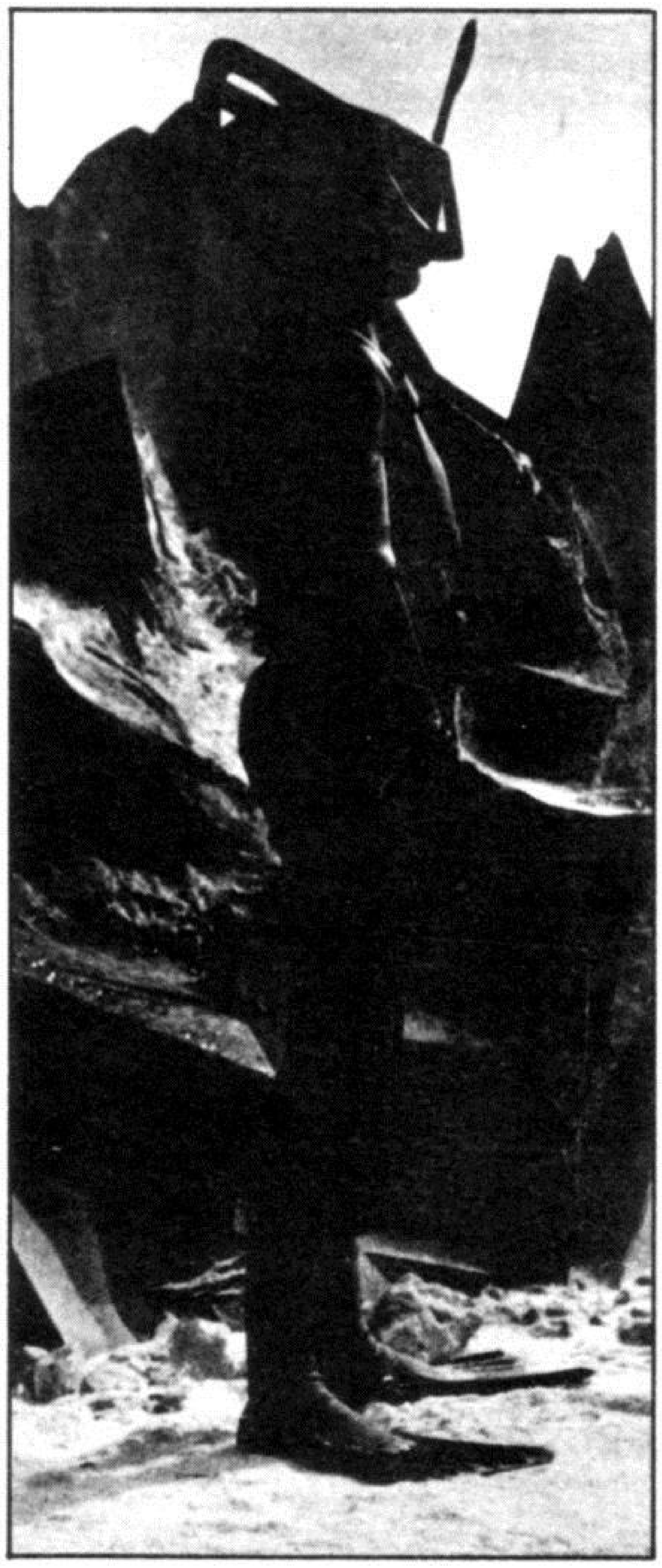
keys and travel dials. Vasor grabs Susan as a hostage, backing away towards the door, but a sword splinters through this, killing him. The travellers vanish as the remaining three warriors smash their way into the hut.

Ian arrives alone in a small museum room where a young man lies dead with a mace by his body. In one of the glass display cases, Ian sees the final key, but is then struck down from behind. The unseen attacker puts the mace in Ian's hand and then takes the key from the case, sounding alarm bells.

## SENTENCE OF DEATH

Ian comes round in the museum room, watched by Tarron, an Interrogator in the Guardian Division of Millenius. The science teacher is accused of stealing the key and of the murder of the man he found. The room is a security vault, and since only a guard could open the door, Ian must have been in collusion with the one found dead. Although Ian explains the truth to Tarron, the Interrogator has him taken away to the Guardian Building, where he will be charged with murder.

Ian points out the bruise on his neck as proof of being knocked out, but Tarron simply claims that a third man, another accomplice, attacked him. Ian states that this is all circumstantial evidence, so Tarron explains the laws of Millenius: a man is guilty until he can prove himself innocent. Ian will die unless he can find somebody to speak at his trial.



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Barbara and Altos arrive at the court to be met by Larn, an official, who allows them to attend the proceedings. They will be allowed to see Ian and Susan and Sabetha soon join them. They have been unable to find either the Doctor or Eprin. Ian is ushered in, protesting at the legal system in the city, and the only voice to agree with him comes from . . . the Doctor. The old man agrees to speak in the teacher's defence.

The trial begins and the senior of the three judges reads out the accusations, and tells the Doctor for the defence that he must find proof of Ian's innocence, or the accused will be executed three days after the hearing. The Doctor demands the right to interview witnesses and prepare statements himself, much to the objection of the court representative Eyesen, who has already given him all the facts.

Since murder is a rare crime in Millenius, the judge grants the Doctor two days to prepare a case. As the court dismisses, the Doctor tells his friends that he has been studying the law of the city ever since Eprin was murdered, this being the man Ian is accused of killing.

He and Eprin had planned to steal the key, but obviously Eprin told a third man who betrayed them. Telling Ian not to worry, he sends Sabetha and Altos to read up on previous murder cases, whilst Barbara and Susan must help him investigate.

The Doctor's first stop is the security vault where he talks over the case with Tarron. The key seems to have vanished, as a heat sensor shows it is not in the vault, yet everyone leaving it since the crime has been scanned electronically.

Tarron explains that the first person to respond to the alarm was a relief guard. After Tarron leaves them, the Doctor has his granddaughter and Barbara re-enact the crime, and shows that the real thief was most probably the relief guard, who pretended to be first at the scene. Now the girls must find proof for Tarron.

Barbara and Susan visit the house of Aydan, the relief guard, but find only his wife Kala at home, who is very sympathetic of Ian's plight, and invites them in. Her husband then returns in a furious temper, telling the visitors to leave. Susan bluffs that they know the key's whereabouts, and Aydan starts to say something about it before recomposing himself.

Outside the apartment, Barbara and Susan hear the couple arguing and Aydan strikes Kala, before somebody reaches for the telephone. In the council chambers, Eyesen takes a call and learns that their 'friend' may not be able to go through with their plan.

At the next session of the court, the Doctor announces he is going to reveal the murderer's identity, but first has Sabetha show everyone the missing microkey! Sabetha claims it was given to her by the killer, and points to Aydan. Chaos reigns, and Aydan leaps up, at first denying all and then protesting that he is not alone in the plot. Before he can name anyone, he is shot by somebody in the crowd.

The Doctor admits that the key Sabetha showed everyone was one of those they had already collected, and is horrified to learn that Ian still stands accused as Aydan's conspirator. Susan departs to fetch Ian's statement. Eyesen claims that Aydan was referring to Ian as the accomplice, and that Ian's friends were near the guard when he was shot. The Doctor's plea for more time is denied and Ian is taken away to face his sentence.

Larn delivers a message to Barbara, Sabetha and Altos which warns that there will be another death if they reveal the key's hiding place. A phone call comes in for Barbara. It is Susan, absolutely terrified, and only able to say that she is going to be killed, before the line goes dead.

## THE KEYS OF MARINUS

Barbara feels they should not worry the Doctor over Susan whilst he works on Ian's case, and they decide to visit Kala, who may help find the man who killed her husband. At the apartment, Kala is still in shock over Aydan's death, but understands how they feel since they spoke to Susan.

After the visitors have left, Kala's sobs turn to laughter and she moves to another room where Susan is bound and gagged. A phone call tells her that Ian will die next zenith. The key will be collected by the caller, who will then come for Kala. Susan can now be killed.

Barbara suddenly realises that they had told nobody about Susan's phone call, yet Kala had known. Altos and Sabetha accompany her back to the apartment where they arrive just in time to prevent Kala from shooting Susan.

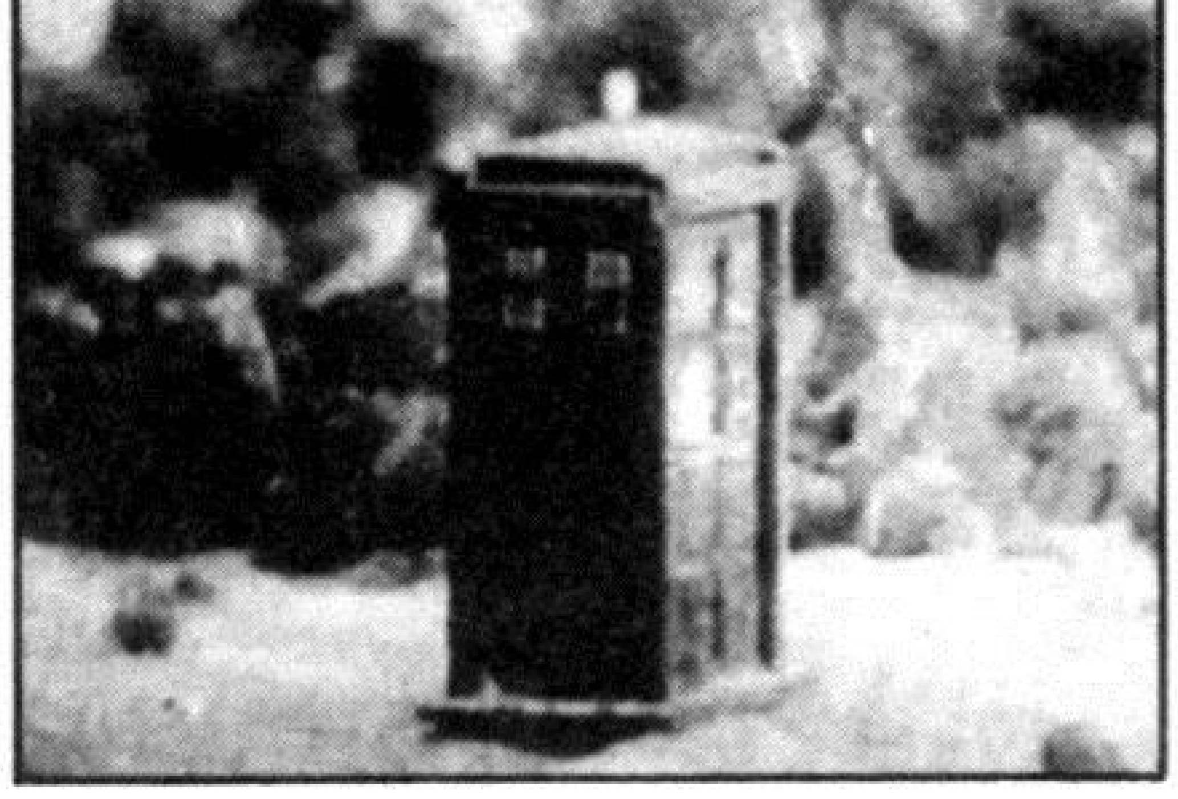
Eyesen commiserates with the Doctor as the exhibits are placed in a cupboard by Larn. Barbara phones Tarron, and says that they captured Aydan's killer. Tarron and Larn leave at once to apprehend her. Later, the group are horrified to learn that Kala has made a statement which still implicates Ian. Susan remembers hearing that the mysterious voice on the phone said it would collect the key, and the Doctor realises that now they can catch the man behind the whole affair.

At night, a hooded figure opens the exhibit cupboard and takes out the mace used to kill Eprin. Suddenly, the lights come on and Tarron and Larn grab the figure: it is Eyesen. Ian is released and reunited with his friends as the Doctor opens the mace to reveal the final key hidden inside.

Kala and Eyesen were planning to sell the key, which Millenius had agreed to guard for Arbitan long ago. Sabetha and Altos have already left for the island, and now Tarron gives Ian his travel dial. The travellers vanish on their way.

In the Machine room of the pyramid, Altos is interrogated by a figure clad in Arbitan's robes. But the face is the mask of a Voord, the leader Yartek, who claims to be the new Keeper. He has already seized Sabetha's first three keys, and demands the fourth. The Voord bring Sabetha in, and when Yartek realises the two are in love, he orders his creatures to kill the girl. In desperation, Altos admits that the final key is with the Doctor.

The Doctor has checked that the TARDIS is now accessible as he meets Ian, Barbara and Susan in the pyramid. They search for Altos and Sabetha as they head for the Machine room. Even as they approach, Yartek, having had the couple imprisoned, is inserting the four keys he has into the Machine he wishes to control.



The travellers overpower a Voord in the corridor, and the Doctor hands Ian the key for safety. The party split up and it is Ian and Susan who enter the Machine room first to find the white robed figure, its hood drawn up over its face. 'Arbitan' says that he has been caught in a discharge from the machine and they must not approach, or they will succumb to the disease he has.

Ian is asked about Altos, and whether he is right for the figure's daughter. Ian hands over the key, and 'Arbitan' sends him and Susan to find the Doctor. After they have left, Susan expresses a belief that the hooded figure was not Arbitan as he didn't know about Altos, and Ian agrees. They meet up with Barbara.

The Doctor has been captured and put in a cell with Altos and Sabetha, and realises that when Yartek controls the Machine, he and his friends will be unable to leave Marinus. They are soon found and rescued by Ian, Barbara and Susan. Ian explains that he handed the fake key from the idol over to the figure who claimed to be Arbitan.

Sabetha is horrified, as if it is inserted, it will cause the Machine to explode on reaching full power. The group frantically try to find the hidden doors in the walls that lead out of the pyramid.

Yartek hears from his creatures that the prisoners have escaped, but plans to bring them back under the influence of the Machine. Only his Voord will be immune. He inserts the final key and the Machine comes to life. Seconds after the travellers emerge from the pyramid, it explodes.

The Doctor talks to Sabetha and Altos by the TARDIS, encouraging them to seek justice in human beings, not from machines. The couple will return to Millenius to carry on their work, and Altos gives the Doctor the final key to keep. The TARDIS fades away from the world of Marinus.

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## fact file

Terry Nation claimed to have forgotten all about *Doctor Who* until he saw *The Dead Planet,* transmitted on December 21st, 1963, yet this would seem at odds with the fact that this serial, penned by him, entered production in March 1964. It had been Nation's scripts with the Daleks that had ensured the show's future with a full first season of fifty-two episodes, and it seems that he would now be one of the writers used by script editor David Whitaker, to deliver the goods on the science-fiction front.

Nation's new six scripts, referred to collectively as *The Keys of Marinus,* were to be the first 'quest' story as the travellers hunted for hidden objects vital to peace and safety, across different locations.

The director appointed to the six episodes was John Gorrie, a BBC staff director who would be involved with some very prominent productions of drama on British television for years to come, although this was his only involvement with *Doctor Who.* Amongst other things he would direct two episodes of *Out of the Unknown* on BBC2 for Irene Shubik, another prodigy of Sydney Newman, who had left ABC for the BBC.

As the designers continued to alternate, Raymond P. Cusick, still recovering from the success of his pepperpot creations, took on the task of crafting five locations for serial E. The pre-recorded music tracks were composed using conventional instruments by Norman Kay, who had scored the pilot and the initial four episodes.

Very little pre-filming was performed before studio recordings on videotape. For the first time though, the TARDIS was seen materialising silently on the glass shoreline, this being accomplished by means of a model with flashing light built by Cusick. Cusick also made models of the island and pyramid plus four submarines to struggle onto the beach for the first episode.

During discussions with Gorrie, Cusick also insisted on adding a shot of a model Voord falling to its death after a confrontation with Arbitan, lest the viewers believed it had merely fallen into a cupboard.

*The Sea of Death* entered Lime Grove Studio D on Friday March 20th 1964, for the first of six weekly recordings, which left the show being recorded just over three weeks in advance of transmission. For the first time, no direct continuity was kept with the previous episode in the form of a reprise, and so the links to *Assassin at Peking* were upheld by aspects such as Ian's oriental garb.

Costume designer Daphne Dare designed three Voord costumes, plus an empty suit, based on a wetsuit design. The main feature was the mask, made in two pieces from vulcanised rubber. Two of these bore circular projections, and the other had a triangular one.

Cusick had Shawcraft Models of Uxbridge build the Voord submersibles in fibre glass for the beach scenes, and these were carried carefully onto the set by straps. After the success of the Daleks, the new monster for the show was photographed on the set, with shots of Carole Ann Ford in the arms of Peter Stenson, to be sent to the press as pre-publicity for the new serial.

The principle guest actor in the episode was George Coulouris, a well known character actor who had played the role of Harcourt Brown in Newman's *Pathinders To Mars* and *Pathfinders To Venus,* serials on ABC. John Beerbohm doubled for the cowled Coulouris in fight sequences with the Voord.

For the travel dials, an inlay effect on a split screen was used. This meant having one half of the screen, the left say, showing the Doctor, Ian and Susan, whilst the right half had a black background with an image fed from a camera showing Barbara. The image of Barbara could then be 'switched' so she seemed to vanish, accompanied by a popping sound effect.

*The Velvet Web,* recorded on 27th March, required two near identical sets: one beautiful, one disgusting. These would be seen on screen together in places, cutting between Barbara's vision of filth and her friends' visions of finery, very rapidly, an effect accomplished by directing William Hartnell, William Russell and Carole Ann

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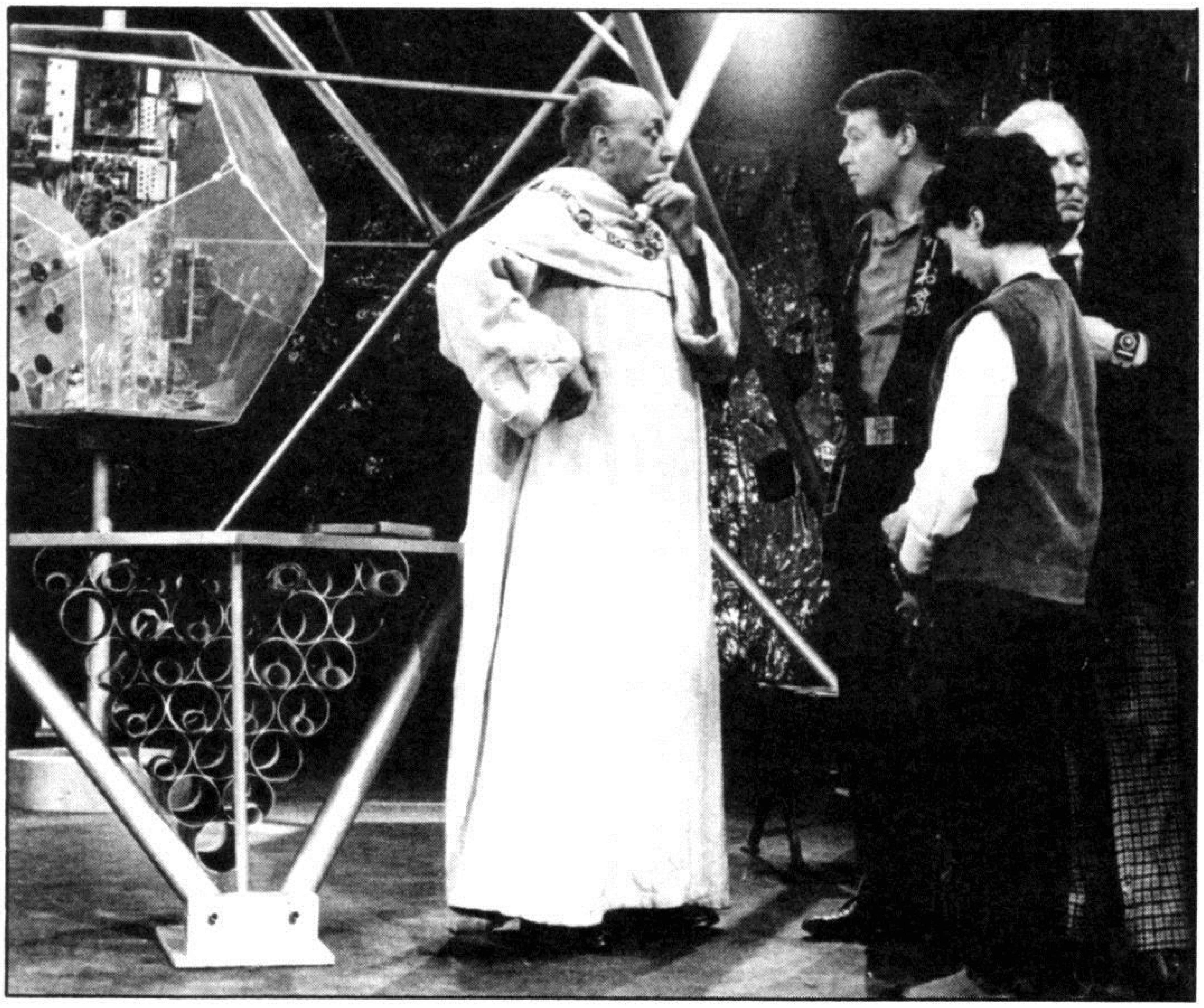
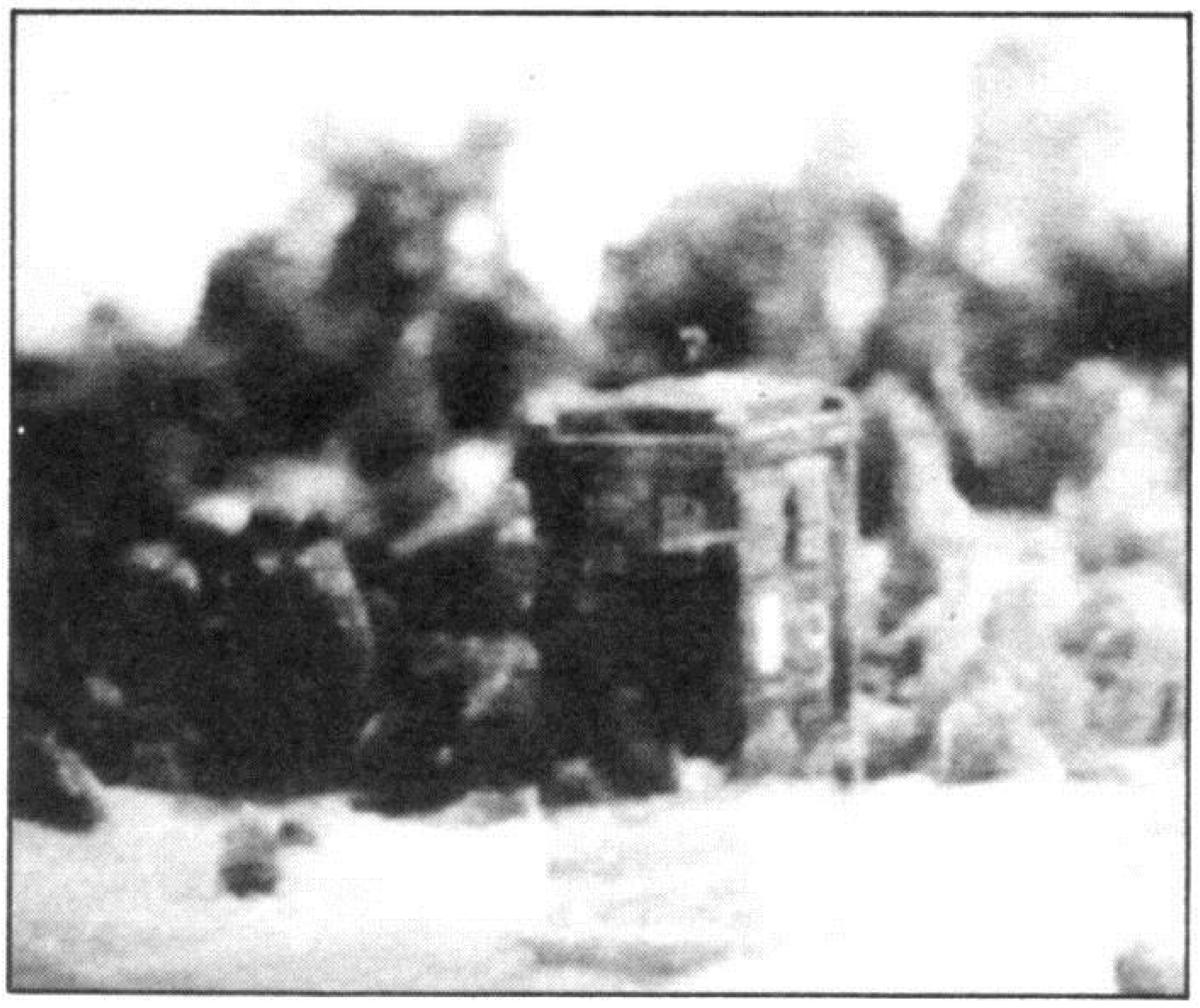


**The TARDIS crew in discussion with Arbitan (George Colouris). Note the travel dial on William Hartnell's wrist. Photo © Raymond Cusick.**



**The TARDIS materialises on the glass beach of Marinus. This was the first use of a model for this effect, the model – complete with flashing light – built by Raymond Cusick.**

Ford to speak directly to the camera. Cusick was eager to use some real dead rats to make the real city even more terrible, but Gorrie objected.

Cusick's other main contribution to the episode were the Morpho brains, working models which pulsed by means of an air supply inflating them through the base of the bell jars. Cusick also designed other machinery for the episode, but during recording at the episode's climax, the jars failed to shatter when Jacqueline Hill attempted to smash them. The creatures' voices were provided live by Heron Carvic in the studio, and Robin Phillips, now a prominent theatrical figure in Canada, and rising starlet Katherine Schofield played the parts of Altos and Sabetha.

When scheduling the show's production, it had been decided that with the exception of a break for Christmas, the show would record every Friday night for fifty-two weeks. This meant a gruelling all-year job for the regular cast, and so each was allotted at least two weeks to be taken off consecutively. Thus their character would either not appear in the episode at all, or only in brief sequences pre-shot on film at Ealing Film Studios.

After four complete serials with all the cast, the first to have a holiday was William Hartnell, who completed recording on 27th March, 1964 with the knowledge of a fortnight's holiday ahead of him before he returned to rehearsals for *Sentence of Death.* During the weeks, Hartnell lived at a town flat in Haven Lane, Ealing, and only spent weekends at his country cottage with his wife, and this made a welcome break for him.

With no filming allocated to the show, Nation's script was structured to lose the Doctor for two episodes. The closing credits and *Radio Times* cast listings still credit him fully even though he never appears on screen.

*The Screaming Jungle* entered Studio D on 3rd April, with Cusick responsible for wire-drawn tendrils and vines that could be moved by unseen stagehands. The most interesting prop called for was the idol statue, which Cusick mounted on a rotating pivot. The structure was hollow and extra Bob Haddow sat inside the costume, with his own arms made to look like the stone ones of the idol, thus allowing him to 'grab' Jacqueline Hill or William Russell as required.

The figure that tries to decapitate Ian was also an actor, Martin Cort, who had played a Voord two weeks earlier. The episode also marked the first appearance of Edmund Warwick, an actor who would later be used to double for William Hartnell, in the part of the biologist Darrius.

*The Snows of Terror* utilized various pieces of stock footage, including that of wolves and a trapper's hut in snowy wastelands, with additional sound effects of wolves played into the studio. It was during this episode that the rare occurrence of having to halt recording occurred. Towards the end of the session, Cusick's ice-bridge, constructed to span the 'chasm', gave way as Carole Ann Ford was crossing it. The production team hastily repaired the damage and although the actress was shaken, she was able to continue.

Gorrie again re-cast actors in other roles, using another Voord performer, Peter Stenson, here as an Ice Soldier. Another upset to befall Cusick was that his request for rock walls from stock for the ice caves was misinterpreted as one for stone walls, meaning that low key lighting had to be used for the scene. Jabolite, expanded polystyrene, was used as snow, but due to fire hazard restrictions, very little could be placed in the studio. The late Francis de Wolff played Vasor.

*Sentence of Death* was recorded 17th April, and saw more re-use of cast. Ice Soldiers Michael Allaby, Alan James and Peter Stenson played Larn, first judge and second judge respectively, whilst Martin Cort was Aydan. Donald Pickering made his first appearance in the show as Eyesen.

The sets for Millenius and those of Arbitan's pyramid then formed the main backdrops for *The Keys of Marinus* the following week, during which one of the actors playing a Voord, unable to see properly, almost demolished the Machine Room set. Alan James was cast as a guard with Cort and Stenson redonning their Voord wet suits. The third mask, now without projection, was used for Stephen Dartnell as Yartek.

The telecine insert of the model TARDIS fading away from Marinus was re-used at the start of the following week's episode: *The Temple of Evil.* The first recording block was now half complete.

The story was broadcast from 11th April to 16th May, 1964 and attained TVR audience appreciation figures of 62, 60, 61, 60, 61 and 63: all typically high figures for the first season. Viewing figures were 9.9 million, 9.4, 9.9, 10.4, 7.9 and 6.9m. The show still exists complete in the BBC Film Archives on 16mm telerecordings, and in 1985 was re-edited into a two-and-a-half hour TV movie for overseas sales, entitled *The Keys of Marinus.*

The Voord appeared again in the first World Distributors annual in a story by David Whitaker called *The Fishermen of Kandalinga,* which maintains rather good continuity to Nation's story. With the success of the show, late in 1964, Amicus films took out options to all three of Nation's scripts to date, but the rights for *The Keys of Marinus* were rapidly changed to those of *The Chase,* when it was realised that the Daleks were the key to success. The story was novelised by Philip Hinchcliffe and published by Target and W.H. Allen in August, 1980.

*Archive and Fact File compiled by Andrew Pixley, co-editor of* Time Screen. *Acknowledgements to* Space and Time. *Special thanks to Raymond Cusick for photographs, where credited.*

# WIN A VIDEO!

**Videos of *Terror of the Zygons* and *The Talons of Weng-Chiang,* go on sale in Britain this month. Both are priced at £9.99.**

**Both stories are from the Tom Baker period of the programme, with *Terror of the Zygons,* well known for its excellent main monsters, the Zygons, the Brigadier's appearance in a kilt and as the last story to feature Harry Sullivan (Ian Marter) as a *regular* Companion of the Doctor. The Zygons were designed by James Acheson, now well known for his work on films such as Terry Gilliam's *Brazil* and *The Last Emperor.***

***The Talons of Weng-Chiang* remains one of the firm favourite stories amongst many *Doctor Who* viewers. Set in Victorian London, against a background of Chinese Tong warfare and mysterious murders, it pits the Doctor and his Companion, Leela (Louise Jameson) against one of his deadliest adversaries.**

**We have ten copies of each video to give away (VHS only), so get your brains working on the following competition and see if you can win one of these great prizes, courtesy of BBC Video!**

## WHAT YOU HAVE TO DO

**Take a look at the pictures of the seven Companions or friends of the Doctor on the right and match them up with the Doctor they were first associated with. For instance, if you think Leela (a) was first associated with William Hartnell (1) then mark the competition coupon 1a, and so on.**

**Send your entries to: the *Doctor Who Magazine* Video Competition, Marvel UK, Arundel House, 13/15 Arundel Street, London WC2R 3DX. Entries must reach us by January 23rd, 1989. If you don't want to cut up your copy of the magazine, simply copy the form onto a postcard or the back of an envelope. Don't forget to state your preferred title on your entry. Plus, if you wish, list the title of the *Doctor Who* story you would most like to see available on BBC Video.**

Here's my entry for the *Doctor Who Magazine* BBC Video Competition. If I win, I would prefer to receive *Terror of the Zygons/The Talons of Weng–Chiang* as a prize. (Delete as applicable).

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(2) Patrick Troughton ...................
(3) Jon Pertwee ............................
(4) Tom Baker ...............................
(5) Peter Davison .........................
(6) Colin Baker .............................
(7) Sylvester McCoy ......................

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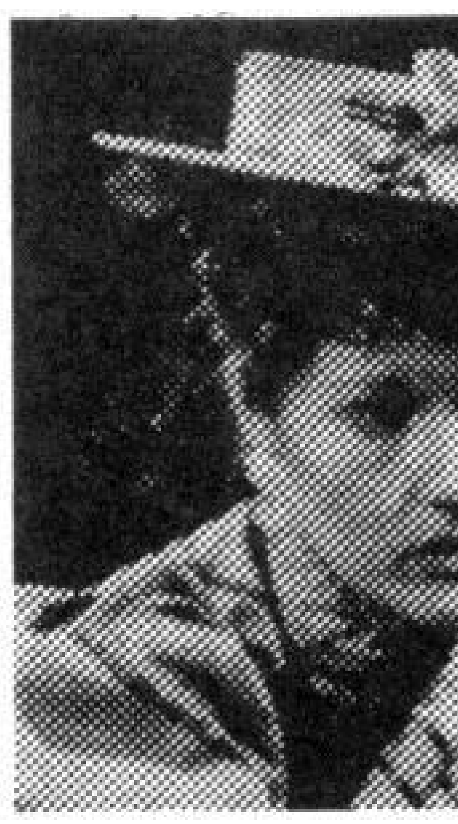
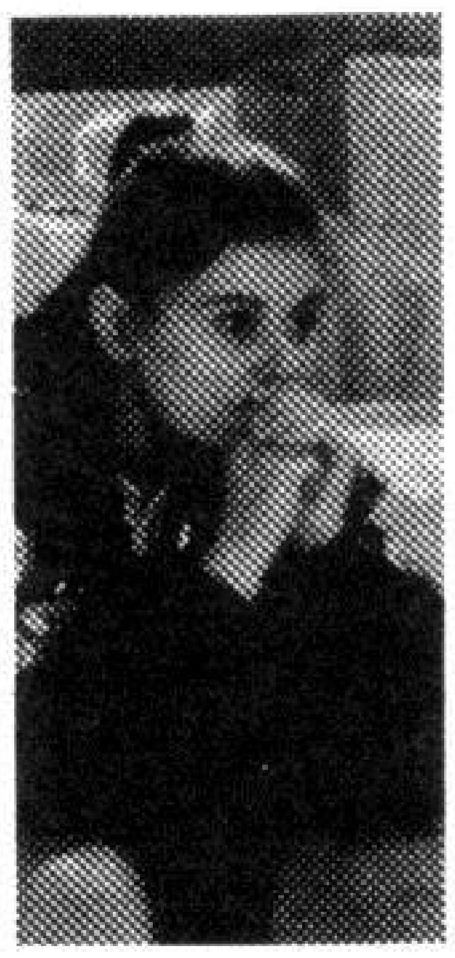
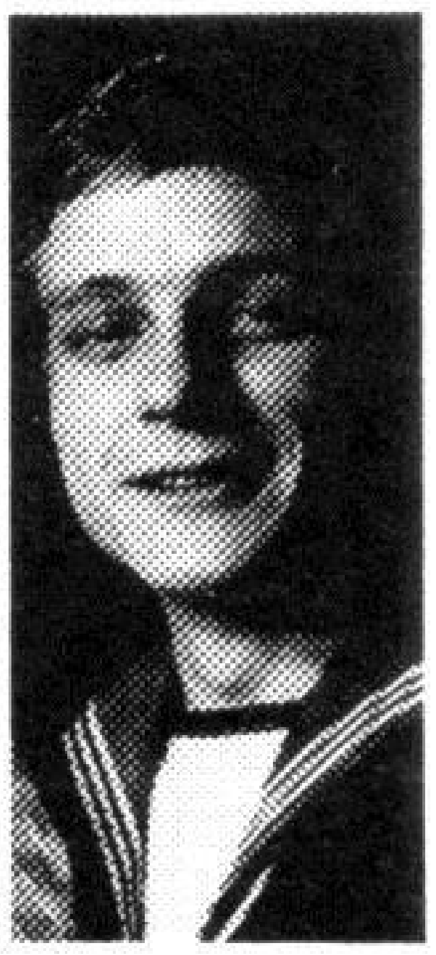


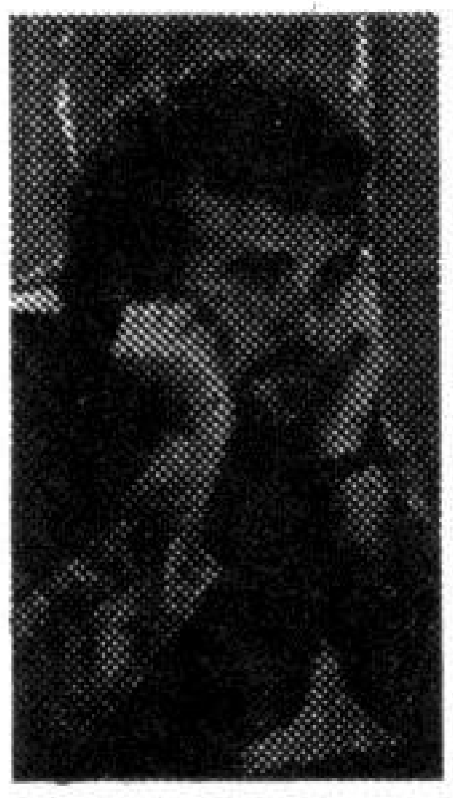
(a) Leela



(b) Ace



(c) Ben



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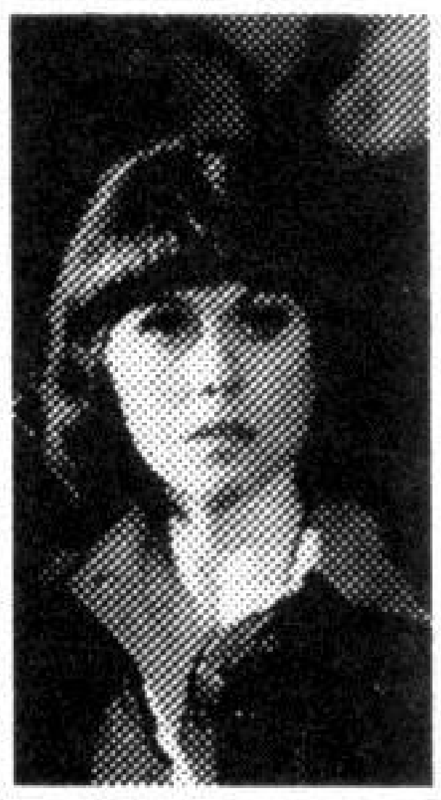
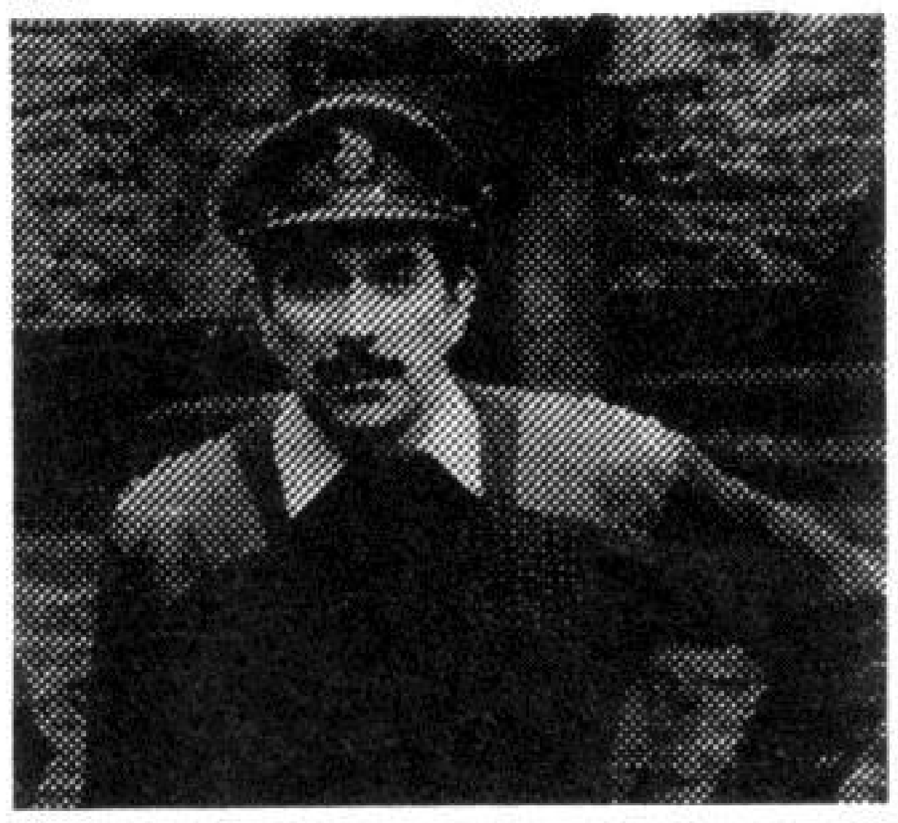
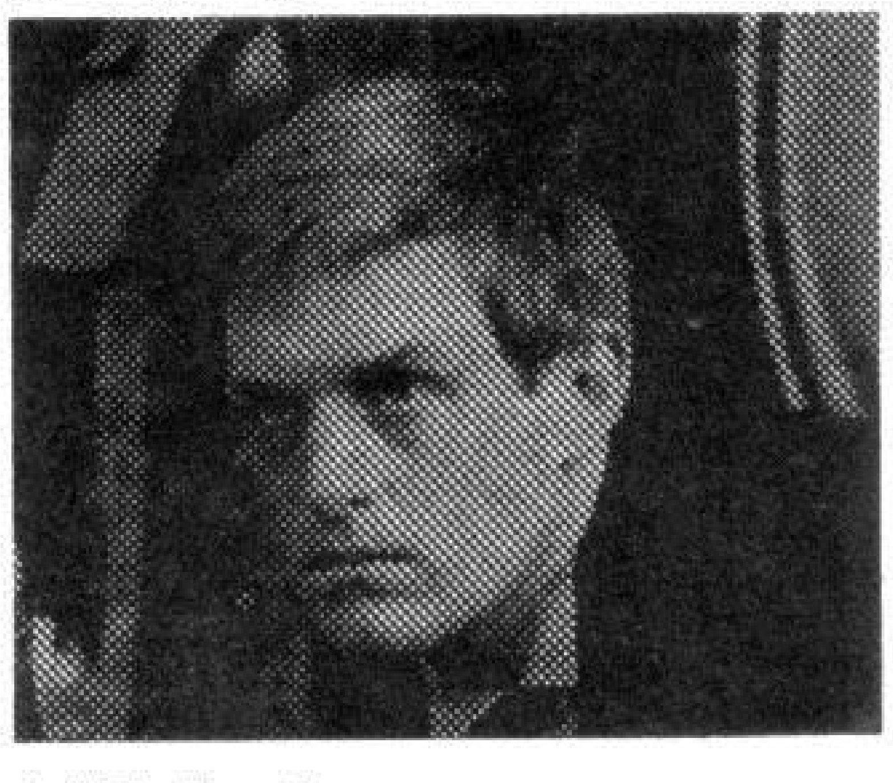


(e) Sarah Jane



(f) The Brigadier



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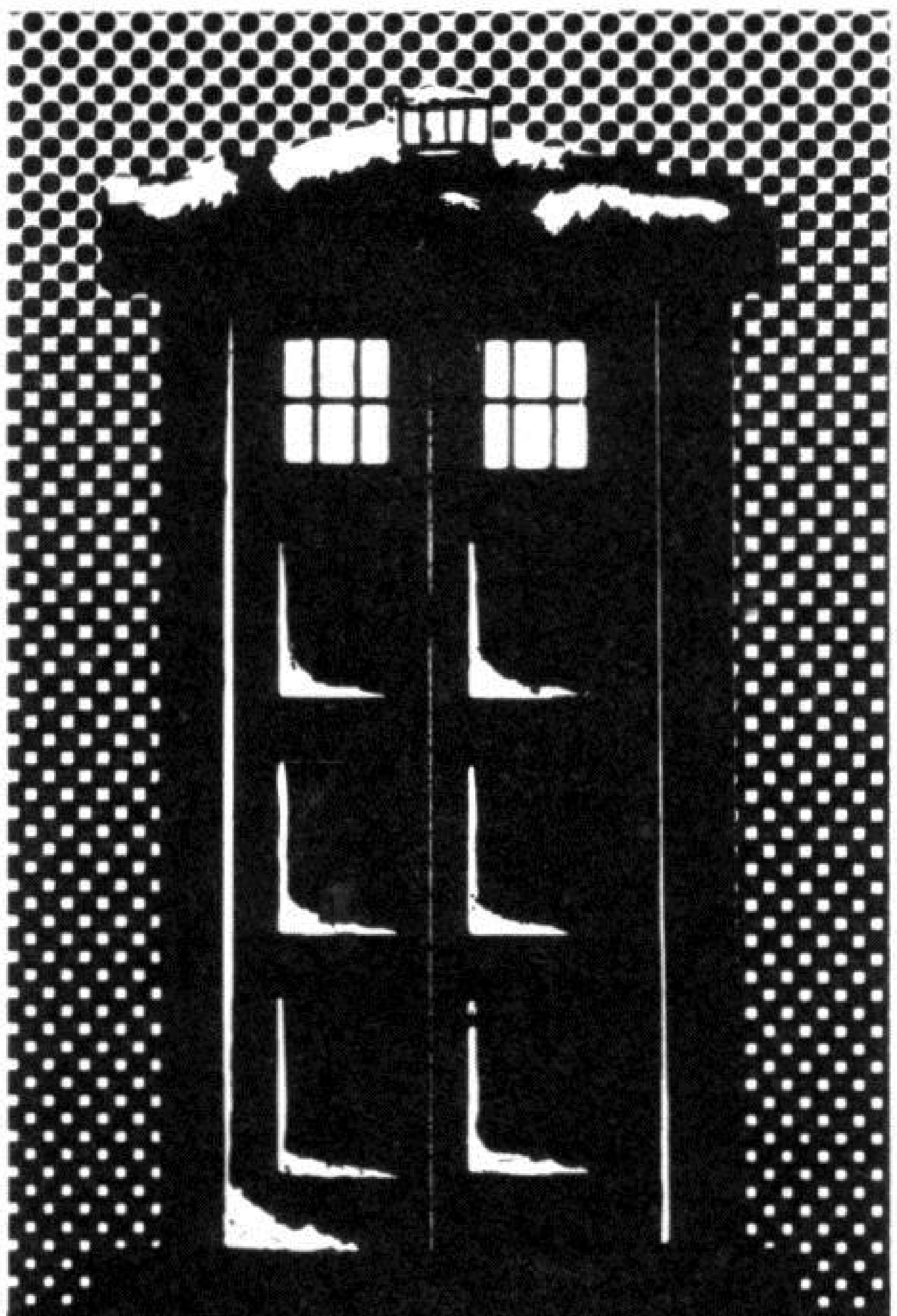
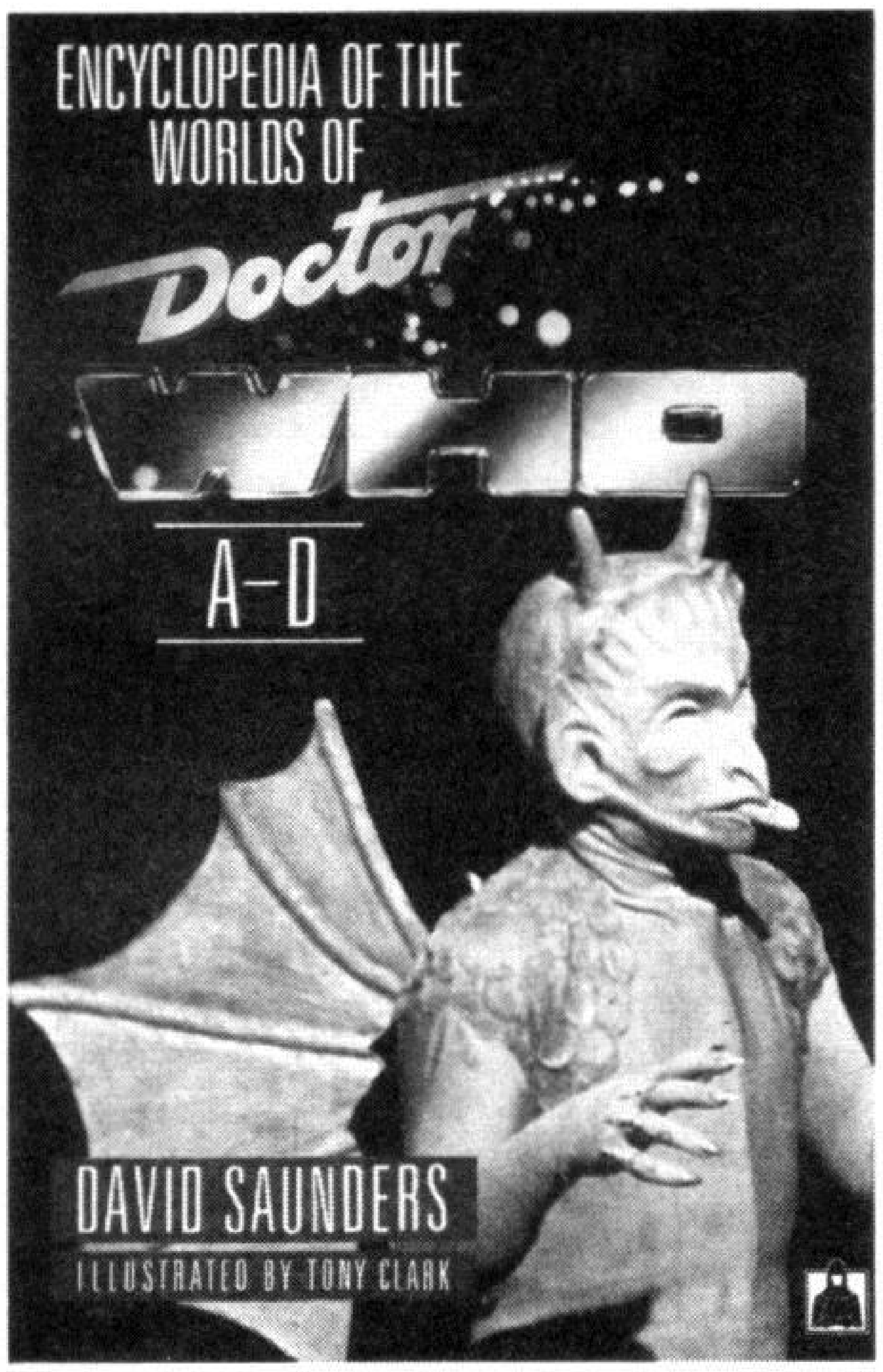


# TARDIS FILLERS

## Merchandise Report



Another year, another Christmas and another batch of *Doctor Who* goodies to tell you about. The silver anniversary has in part been responsible for this interest in the programme, particularly from well established companies such as **Dapol** and **Mothercare,** but smaller scale merchandise items have also been granted licences by BBC Enterprises: Domnitemporal Services springs to mind as an example of this.

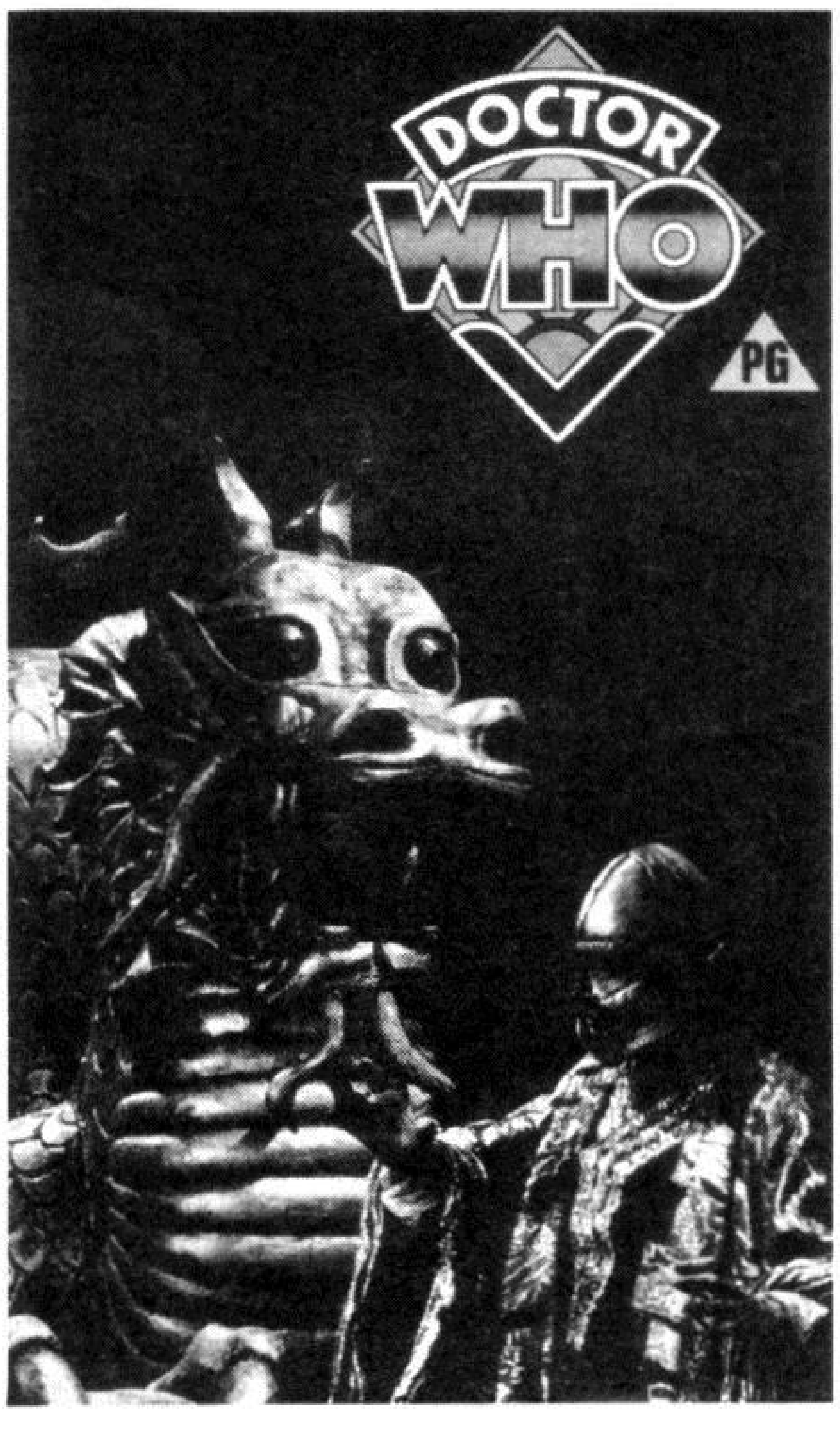
This is very encouraging, as it indicates that Enterprises are beginning to recognise some of the more specialist interests in the programme; not interests that would be as lucrative for them in royalty terms, but certainly merchandise that deserves to be released, such as music from the programme.

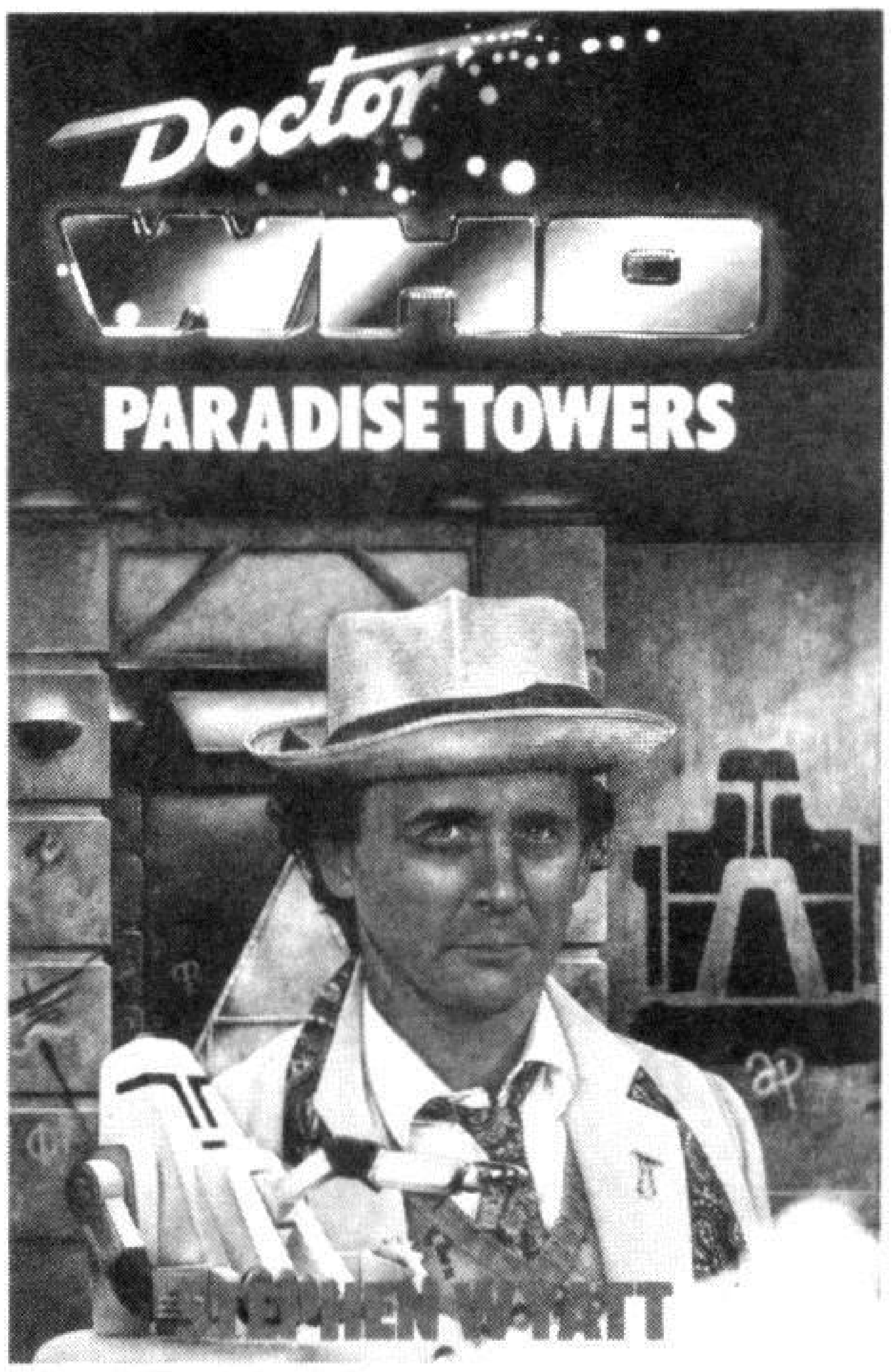
### TOYS AND TOGS

With the renewed enthusiasm for *Doctor Who* clearly in evidence, there is a vast market for good merchandise just waiting to be tapped. **Dapol** recognised the potential for a good quality range of *Doctor Who* toys some time ago, and after a few false starts the release of the excellent Dalek models should really bring their range into the public eye.

General, as opposed to fan success for the range is, of course, vital, because tooling up a factory to produce just one of the *Who* figures is not cheap. It's been a long time since we have had a proper *Doctor Who* toy produced (as opposed to books, records, videos and 'collectibles'), and if the success of the original *Star Wars* figures is any indication, then Dapol could be onto a real winner.

The new sets with six-sided TARDIS consoles and grey K9s should be on sale in November, and a few of the Dalek range are already on sale, and were seen for the first time at Panopticon in London. Dapol have also released some *Doctor Who* clothing, generally play clothes for younger children, and the question mark jumper, which is proving surprisingly popular.





**Mothercare** have also released some boys pyjamas and slippers. Whether these new togs will become as infamous as the *Doctor Who* underpants produced by **British Home Stores** in the mid-70s remains to be seen.

### BOOKS

There have been a few good additions to the *Doctor Who* range from both **W.H. Allen** and other companies this year. **Titan Books** released the first in a projected series of script books, edited by John McElroy, in January, beginning with *The Tribe of Gum.* Although the main content is the transmitted script of the first story, it also contains various production and technical notes, which makes it a useful reference source. It is a shame, however, that the pilot episode was not also part of this book, at the insistence of the BBC, who wanted the book to be faithful to the transmitted show.

Considering the variance of the **Target** novelisations to the transmitted stories, plus the 'warts and all' approach of Jeremy Bentham's previous book, *The Early Years,* this seems a strange decision. There is considerable general interest in the process of making a tv programme, even one twenty-five years old, and even excerpts from the original script would have been welcome.

The other book that is the first of a new series is *The Encyclopedia of the Worlds of Doctor Who (A-D),* written by David Saunders. There have been many list books in the past, such as Jean Marc L'Officier's *Programme Guides,* Lesley Standring's *Illustrated A-Z* and numerous lists in Peter Haining's yearly offerings.

▶

Mr. Saunders has tried to go one better and make his book(s) a definitive A-Z containing every thing, plant, person, vegetable, planet and chemical ever mentioned in the programme.

The research must have taken forever, and the sales of the hardback edition have been good enough to see the release of a paperback edition of the first part of the encyclopedia from **Knight Books.** Once again, Tony Clark's illustrations brighten the pages, and the new cover, featuring Bok from *The Daemons* is considerably better than the original edition. There are still some omissions (such as *Castrovalva*) and lists are more useful for researchers than as a general read, but at £2.99 this is a good buy.

Also due for release this year is the long awaited Cyberman book from **Who Dares Publishing,** in association with **Silver Fist.** This book has been several years in planning and pre-production, but orders are now being taken by mail order. The book contains Gerry Davis' original plot line for the *Genesis of the Cybermen* story, which the BBC did not make, and with illustrations from Andrew Skilleter and Tony Clark, hopefully this will prove a quality piece of merchandise.

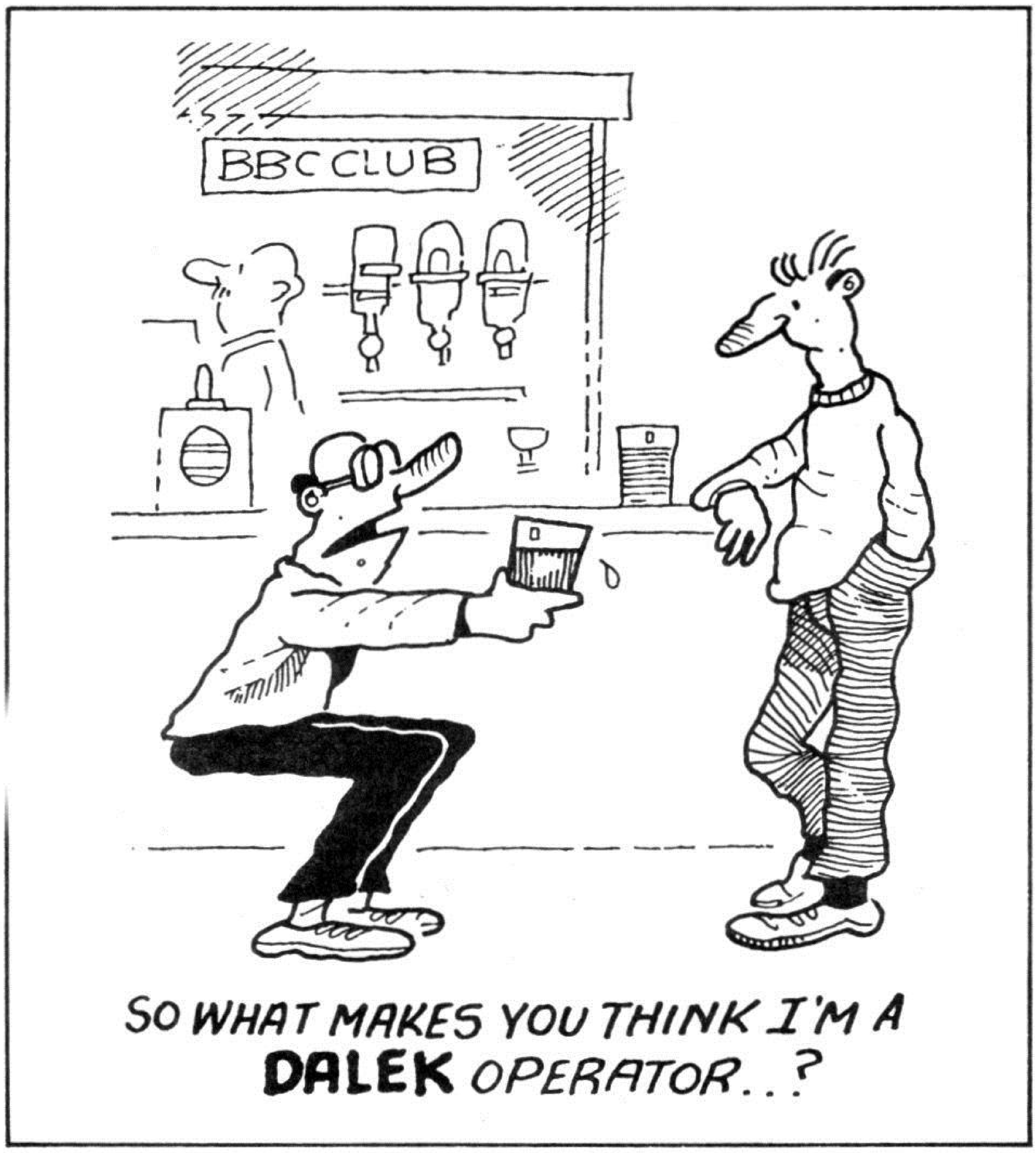
**Who Dares** have also released the official 1989 *Doctor Who* calendar – a little disappointing after last years as it only features five new pieces, but with its larger format, it remains one of the better items published.

**Marvel Books** have released a new 'Fun Book' from Tim Quinn and Dicky Howett, creators of the infamous *Doctor Who?* strip in **DWM.** Entitled *It's Bigger on the Inside,* the book is priced at £1.95 and is on sale this month. The **DWM Anniversary Special** on sale later in the month, priced at £2.25 is a 52 page magazine, detailing 25 years of the programme, with twenty four colour pages.

Onto the mainstay of *Doctor Who* publishing, and **W.H. Allen** seem to have pulled out all the stops this year and given us a bumper book from Peter Haining, called, appropriately enough, *25 Glorious Years.* This is basically a re-hash of *A Celebration* with a smattering of his other books, but put together intelligently with a number of photos (both good and bad) and other illustrative material.

The chapter on the Doctor in comics is particularly good, as are the designers pages from *City of Death.* If you only want to buy one Peter Haining book, then this is probably the one to get – it is just a shame that it has taken him five years to write it. The book retails at £14.95 in hardback.

The other celebratory offering W.H. Allen have produced this year is the packaging of two books into one, and calling them *Doctor Who Classics.* It's a nice idea, but the choice of titles seems strange. So far, *Dalek Invasion of Earth* has been paired with *The Crusaders, The Myth Makers* with *The Gunfighters* and finally, *The Dominators* and *The Krotons.* None of these are consecutive stories, and none of the later Doctors are featured.

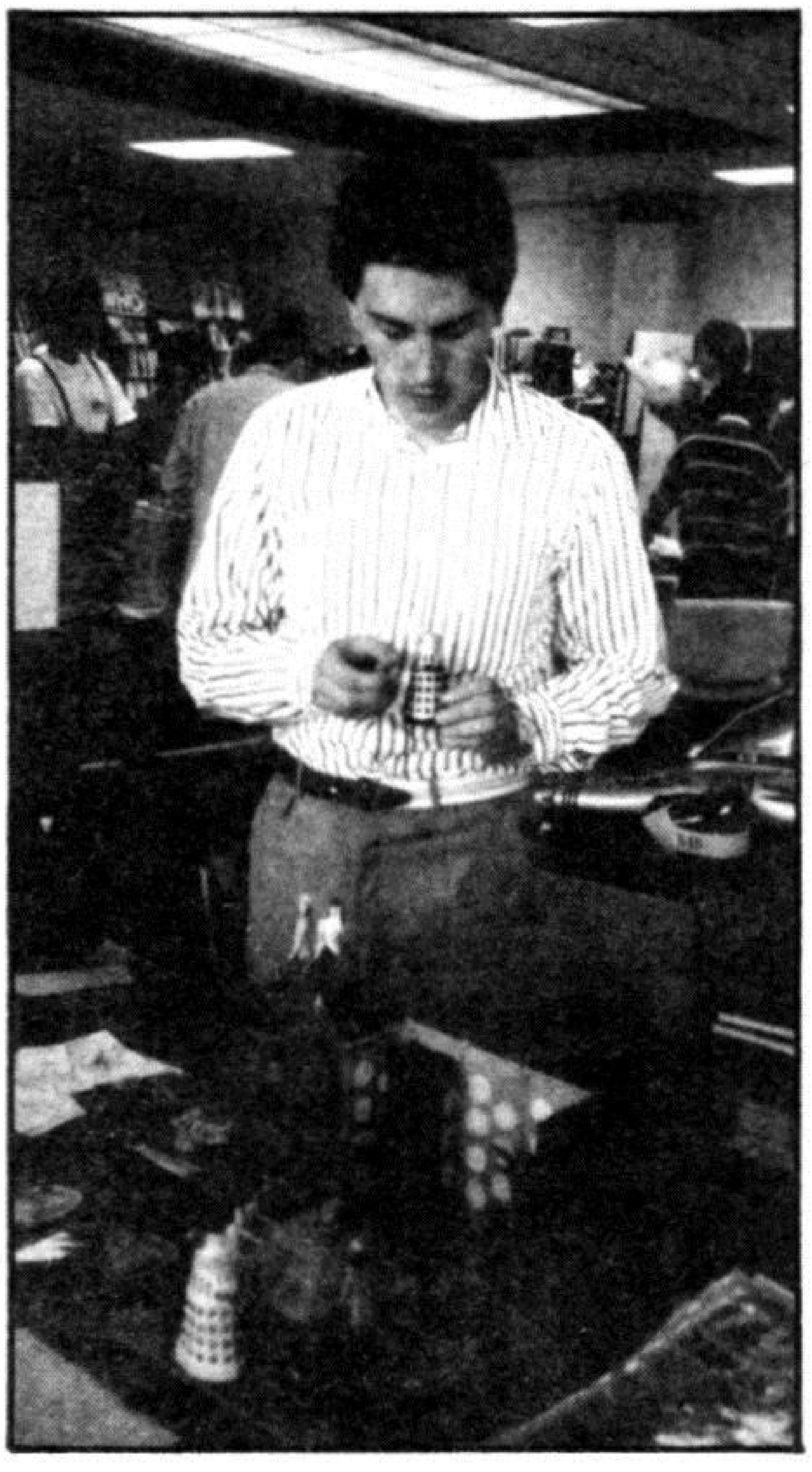

BBC CLUB
SO WHAT MAKES YOU THINK I'M A DALEK OPERATOR..?

What *is* good about these titles however is that they have been released under the Star banner, which should promote the books to shelves alongside other tv SF such as *Star Trek,* and take *Doctor Who* out of the Children's Department of most book stores.

## VIDEOS

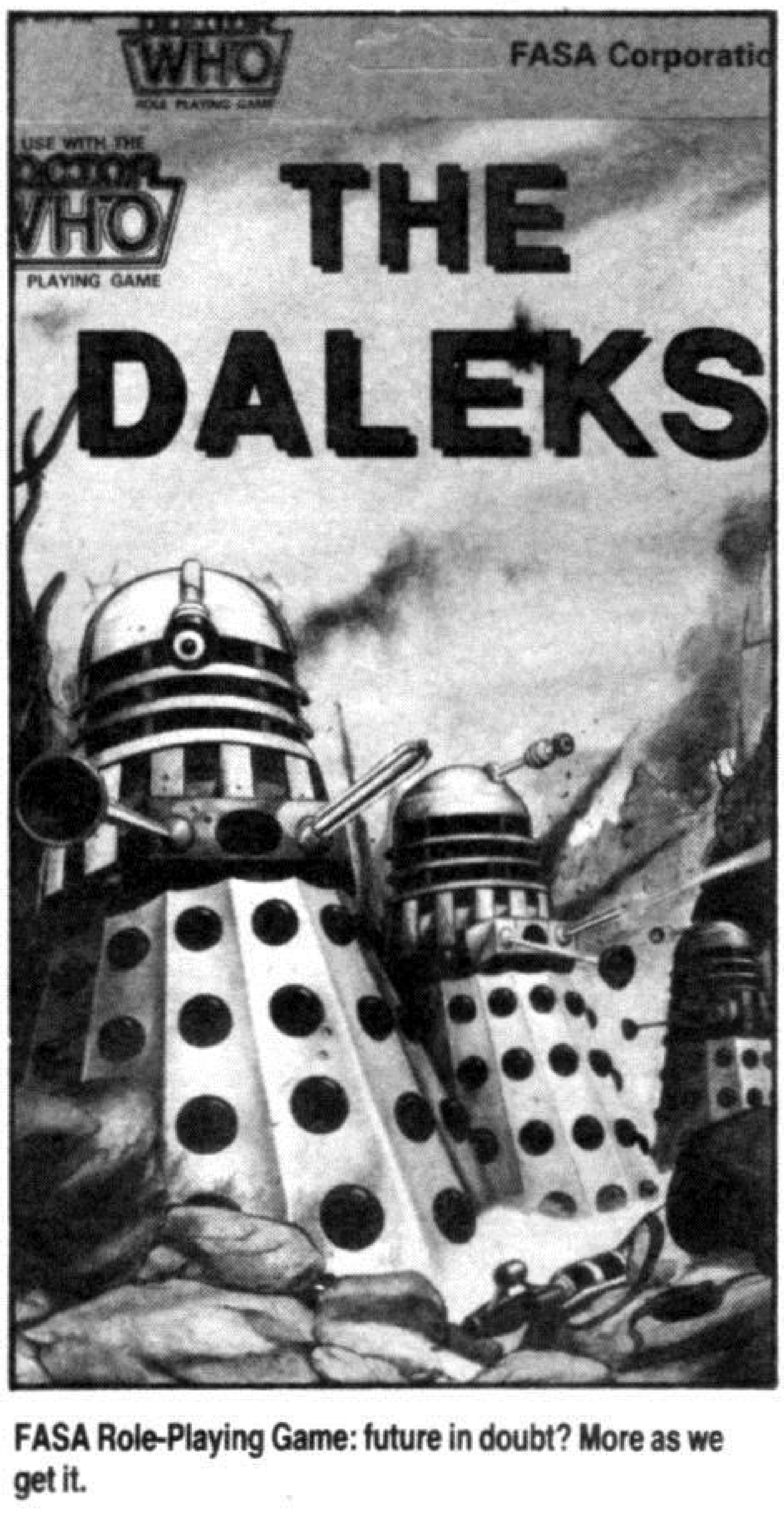
There has been a lot of activity here, with the release of *Spearhead from Space* earlier in the year, and *The Talons of Weng-Chiang* and *Terror of the Zygons* later this month. All three retail at the budget £9.99 price, and the success of *Spearhead* in the video charts seems to bear out the general public's craving for good, vintage *Who.*

The slow selling of black and white material has obviously made Enterprises slightly hesitant about releasing more Troughton or Hartnell stories, as it is quite an effort to persuade stores to keep slow-selling titles on display. Hopefully, the long term success of the non-*Doctor Who* video, *Quatermass and the Pit,* will encourage BBC Video to embark on the major headache of negotiation clearances



Bruce Campbell displays the first Dapol Daleks at Panopticon. Photo: Greg Martin.

Sevans Models: high quality modelling.



FASA Role-Playing Game: future in doubt? More as we get it.

for much more *Doctor Who* material, because there is obviously a veritable goldmine here.

The two Dalek films of the 1960s are now on sale at budget price – and about time too. These much maligned films do much to promote the effectiveness of those early storylines, and Peter Cushing excels as the Doctor. Of course, the true stars of the films are the Daleks. Both videos are on release from the **Weintraub Entertainment Group** and are Certificate U in Britain.

The other video company involved with *Doctor Who* is, of course, **Reeltime Pictures.** Apart from their series of excellent interview tapes (watch out for a Jon Pertwee tape before too long, and US readers can now buy the Myth makers series as they are released in America), Reeltime have also produced an independent drama, with only associative reference to *Doctor Who.*

The effort put into it has paid off and *Wartime* (extensively reviewed in **DWM Issue 140**) is quite an impressive addition to the range of *Doctor Who* spin offs which include the stage plays and *K9 and Company.* John Levene recreates his *Doctor Who* role as Benton with ease, and Michael Wisher – of Davros fame – plays Benton's father with panache.

## MUSICAL NOTES

Following the immense success of their first cassette release last year, the *Doctor Who* Appreciation Society's commercial arm, Domnitemporal Services Ltd., is releasing another cassette this year. Whereas the first covered the various stock music from the Hartnell and Troughton days, this new offering, called Black Light, brings us right up to date and concentrates on the music of Dominic Glynn.

The tape threads its way through the *Trial of a Timelord* and ends up with *Dragonfire* – but it isn't just a repeat of the material that you heard on tv. Glynn has produced the tape in stereo and the result is stunning. The tape is available for £5.49 (inclusive of postage, packing and VAT), on mail order. Cheques should be payable to Domnitemporal Services Ltd., orders to Black Light, PO Box 312, Bedford, England. Enquiries *only* must enclose a stamped, self addressed envelope for any reply.

More good news in the wake of the catchy, if nauseating, Timelords record, *Doctorin' the Tardis,* is that the latest version of the *Doctor Who* theme tune composed by Keff McCulloch, will soon be released, by **BBC Records.**

## MODEL WORK

**Fine Art Castings** continue to expand their range of 40mm metal miniatures from the series, with more monsters hopefully on the way. These are now being distributed by **John Fitton. Games Workshop** continue to produce their bargain set of Daleks and Cybermen, excellent plastic figures priced at £4.95.

Alongside the **FASA** metal miniatures, available from both FASA and Games Workshop these are great, inexpensive pieces of merchandise that could easily be dropped into any role playing game situation or for a set piece diorama. Combined with the Warhammer figures and model tanks, such as the new Imperial Land Raiders, *Doctor Who* miniatures can really look effective.

FASA's packaging of their figures, now in a distinctive TARDIS carton with cellophane sides, really stand out amongst the myriads of miniatures in games shops such as **Orcs Nest** in London.

Whilst on this subject, **DWM** will be running a short feature on model painting next issue, covering tips and techniques for making the best of these figures.

We're still trying to find out what's happening with the FASA *Doctor Who* role-playing game. **DWM** planned a feature on this last year, but soon discovered that a number of the modules for the game had not been officially approved by the BBC. Rather than run an incomplete article, we have been waiting for more news on this item, but according to *GM Magazine,* the game has been discontinued.

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With its very complicated games system, the game has never really caught on amongst role players, but despite this it does have tremendous potential, and there is a dedicated following on both sides of the Atlantic who maintain their faith in the product. The basic set and modules are distributed in Britain by **TM Games,** who still carry stocks, and by FASA in the United States.

**Sevans Models** continue to produce the most detailed and accurate model sets, which are really a must for the keen modeller. The forthcoming addition of the Cybermen helmets to his range, which includes Davros, the Daleks and Ice Warriors, make these a really sought after item of merchandise. Because of the size of the company, orders can take a while to complete, but there is little doubt that the wait is worthwhile. Details (enclose an sae) from **Sevans Models,** PO Box 34, Trowbridge, Wiltshire BA1 8XY.

**Imagineering Ltd,** also produce some excellent, if pricey, full head masks of Sontarans, Draconians, Davros and the Silurians, along with rubber gloves. Either version of the Silurians is worthwhile.

## MISCELLANEOUS MERCHANDISE

The most expensive, but inspired of these products must be the TARDIS Telephone Box, which is now on sale at £99 from British Telecom shops, Selfridges, John Lewis, and other high street stores selling telephone items. Talking about the product, Michael Lambert from **Holdcourt** explains that they've taken a long time to get the design right, and if the success of their red telephone is anything to go by, this is going to prove another popular item in their range.

The Commemorative cover from **Cover Craft** has solicited tremendous response from fans of the series, and was advertised in **DWM Issue 142.**

Meanwhile, **John Fitton** has been busy with the launch of his own range of *Doctor Who* merchandise, badges and patches featuring the latest *Doctor Who* title logo. The lapel badges are great, and have already proved very popular. They're also selling quickly, so plans to sell earlier versions of the logo may go ahead. John is also in the process of producing a *Doctor Who* binder, which can be used to store *Doctor Who Magazine* photographs etc.

**Image Merchandising** are behind the T-Shirts and sweatshirts on sale in BBC Shops and comic shops such as **Forbidden Planet,** with three designs; one is a four colour logo design and the other two feature Daleks and Cybermen.

**Light Fantastic** are still selling their range of hologram postcards, featuring Daleks, Cybermen, and more monsters from the series. They are available by mail order, details (again, saes please) from **Light Fantastic plc,** 42 South Row, The Market, Covent Garden, London WC2E 2HN.

Lastly, but by no means least, the *Doctor Who* mug is still available from BBC shops, and the ever popular bubble bath made a surprise re-appearance this year in the shape of a TARDIS from **DMS Toiletries.** This product is attractively packaged and retails for between 40 and 50 pence (the local **Superdrug** was full of them!).

That's it for this year – quite a selection of merchandise, and a busy time for *Doctor Who.* From Dapol to DMS Toiletries, there's a tremendous amount of enthusiasm from merchandisers, which is a good indication of the popularity of the programme. Incidentally, if you bought all these items you probably would need a TARDIS to keep them all in. . .

*Report compiled by David Howe and Paul Travers.*

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**143**

# Panopticon Pictured

Photo: David Howe

Chris Clough and Ian Briggs collect their Season Awards for their work on the 24th Season at Panopticon Nine.

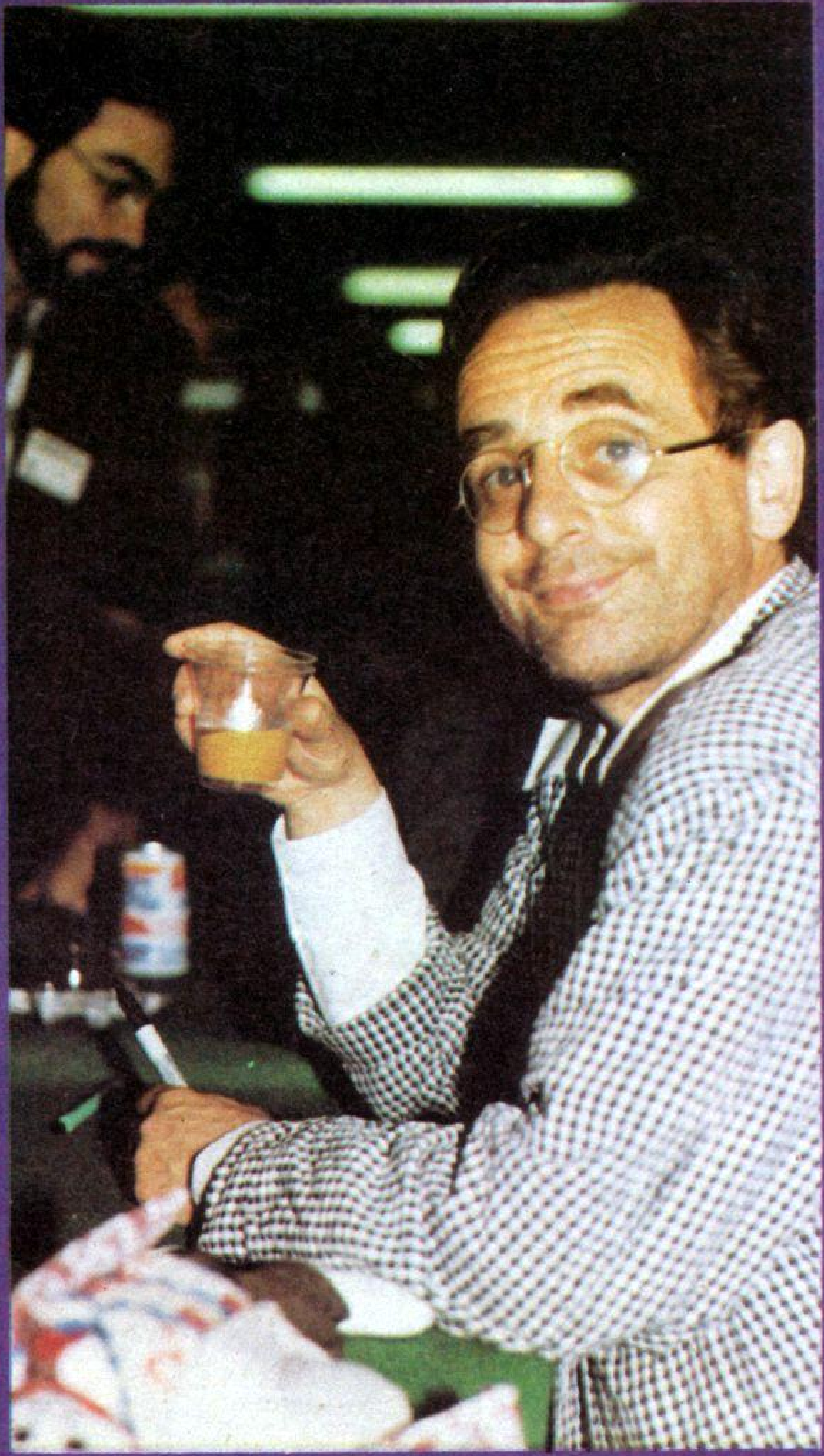


Photo: David Howe

Cheers! Sylvester McCoy work his way through the orange juice while the autograph queue just gets longer . . .

Photo: David Howe

Designers all: June Hudson, Dee Robson and Derek Dodds at Panopticon Nine.

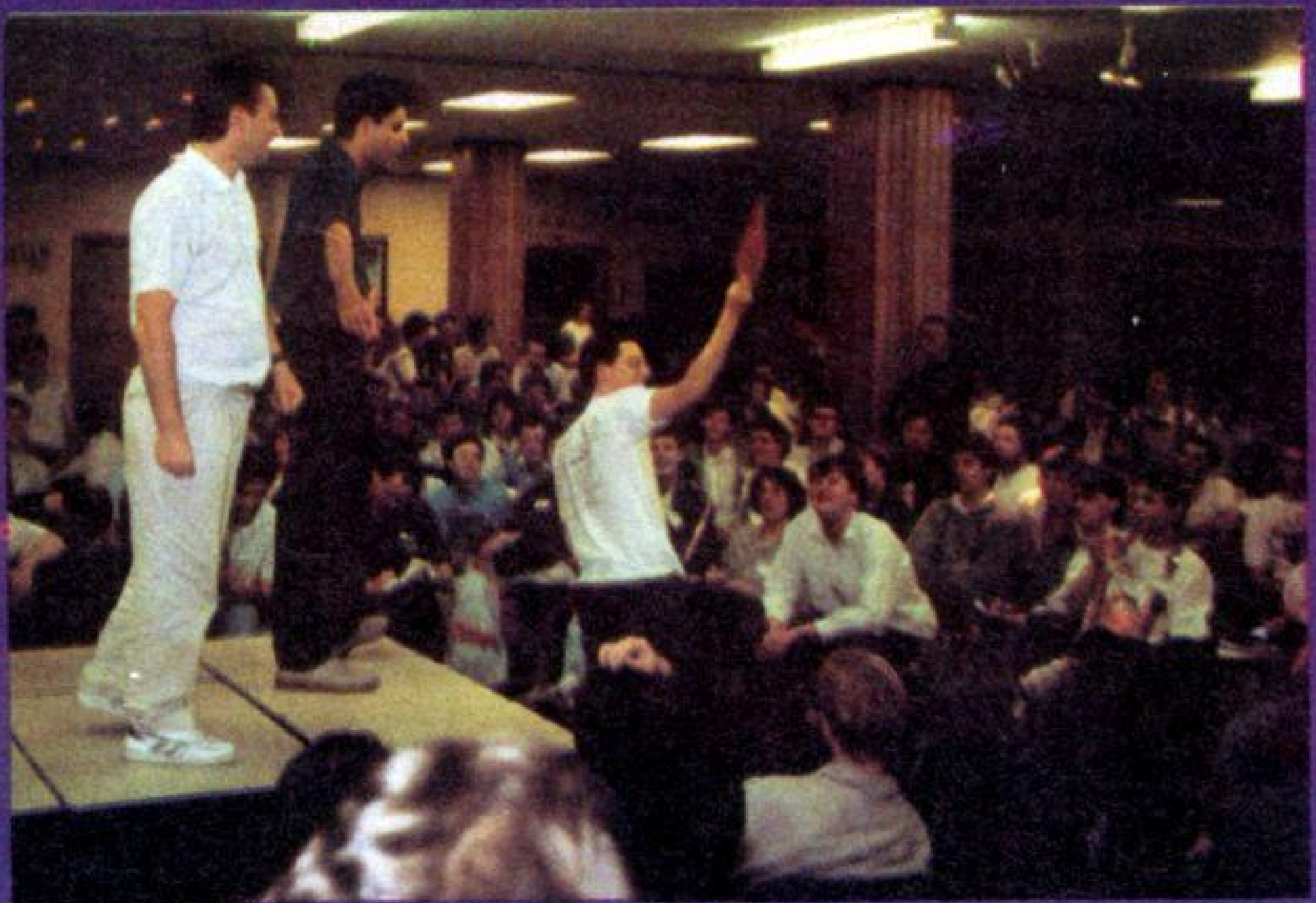
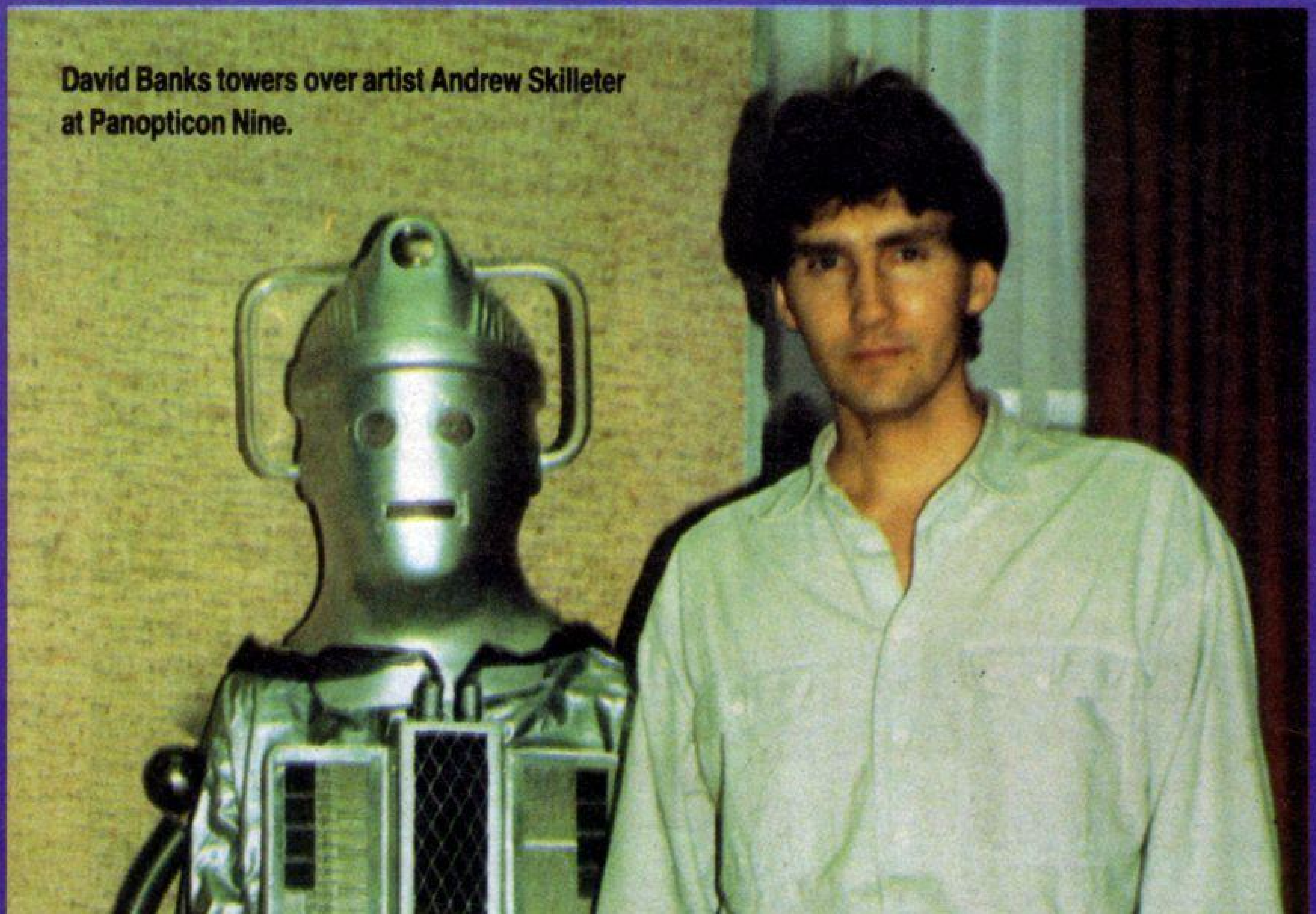


Photo: David Howe

# DAVID BANKS

Renowned for his frequent portrayal of the Cyberleader, David Banks talked to the *Doctor Who Magazine* about this particular role, and the many others he has played in an acting career that has been both varied and demanding . . .



David Banks towers over artist Andrew Skilleter at Panopticon Nine.

Photo: David Howe

There's an old cliché in acting, that actors who play villains are the nicest people. This couldn't be more true of David Banks, who soon returns to our screens for his fourth outing as the Cyberleader in *Silver Nemesis.* He's also written the definitive book on the Doctor's enemies from Telos, due for release to coincide with the show. Being such a cyber-expert, David exudes enthusiasm and thoughtfulness in exactly the way that his metal alter-ego doesn't.

"It seemed inevitable in a way that I wanted to be an actor, but I was quite interested academically in things, so I was determined to go to university. Actually, at one stage, I was thinking of taking theology as well, but eventually I settled on drama at Manchester University.

"Peter O'Toole was a very early influence, Richard Burton as well. *Lawrence of Arabia* really set me afire, I saw that again and again. I suppose I really tried to emulate Burton's voice but O'Toole's style. I knew that he was 6'4", and that, for an actor is very tall, freakish, really. There are only certain roles where it's an advantage to be tall. You can't play in the chorus, you can't play minor parts in epic dramas.

"It's turned out that most of the parts I've played have been leads, but it's also odd that they've been fantasy figures. The Cyberleader, Aslan (the Lion from *The Lion, The Witch And The Wardrobe)* even playing Mowgli in *The Jungle Book.* I was in *Macbeth* as Banquo, who returns as a ghost. David Banquo!"

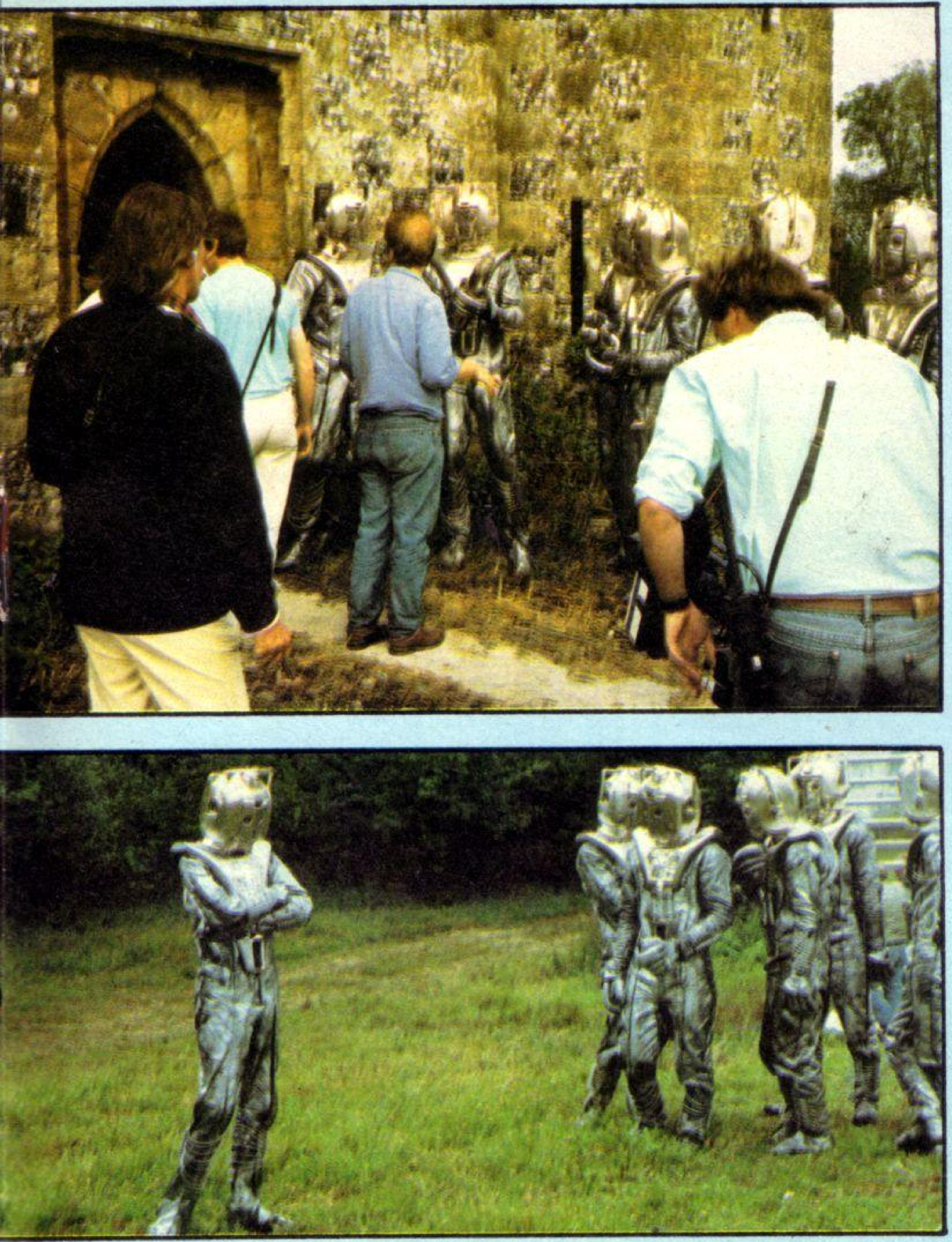
**Add to those roles Sherlock Holmes, Dracula, and even the bloated trickster Falstaff from Shakespeare's *Henry IV,* together with small parts in *The Professionals* and various sitcoms, and a picture builds up of a very varied acting career. How did David come to be the Cyberleader?**

"I'd done more television than I had before, just prior to that point. That only takes a week or two to do, and in a year that doesn't take up much time. So, coming up to this audition for Peter Grimwade, it seemed like a wonderful opportunity. Apart from anything else, I'd been interested in *Doctor Who,* and I did remember *The Tomb Of The Cybermen."*

**Was it an ambition fulfilled?**

"Well, it was my ambition to be Lawrence of Arabia in the remake, or at least to work with O'Toole. With *Doctor Who,* I think thousands of fans must feel the same about it. You see it in drama competitions at conventions. Yes, I too wanted to walk around with a floppy hat and a long scarf! So to be introduced to the programme on the other side of the screen, behind a mask, seemed quite exciting.

"I had also been very interested in SF as a youngster, and *Doctor Who* did creak at times, but the idea of these creatures, the Cybermen, was very exciting. I felt that there was something important,



Silver Nemesis.

Attack of the Cybermen.

challenging, to be done with a leader of these creatures. You've got to be larger than life behind a mask, you've got to be very aware of those aspects which are going to communicate. A Dalek is almost uncommunicative, you can waggle your plunger a bit, but you don't even do the voice. For an actor, there is nothing in a Dalek."

**David takes his role very seriously, and this ties in with his views on the function of Cybermen in modern mythology.**

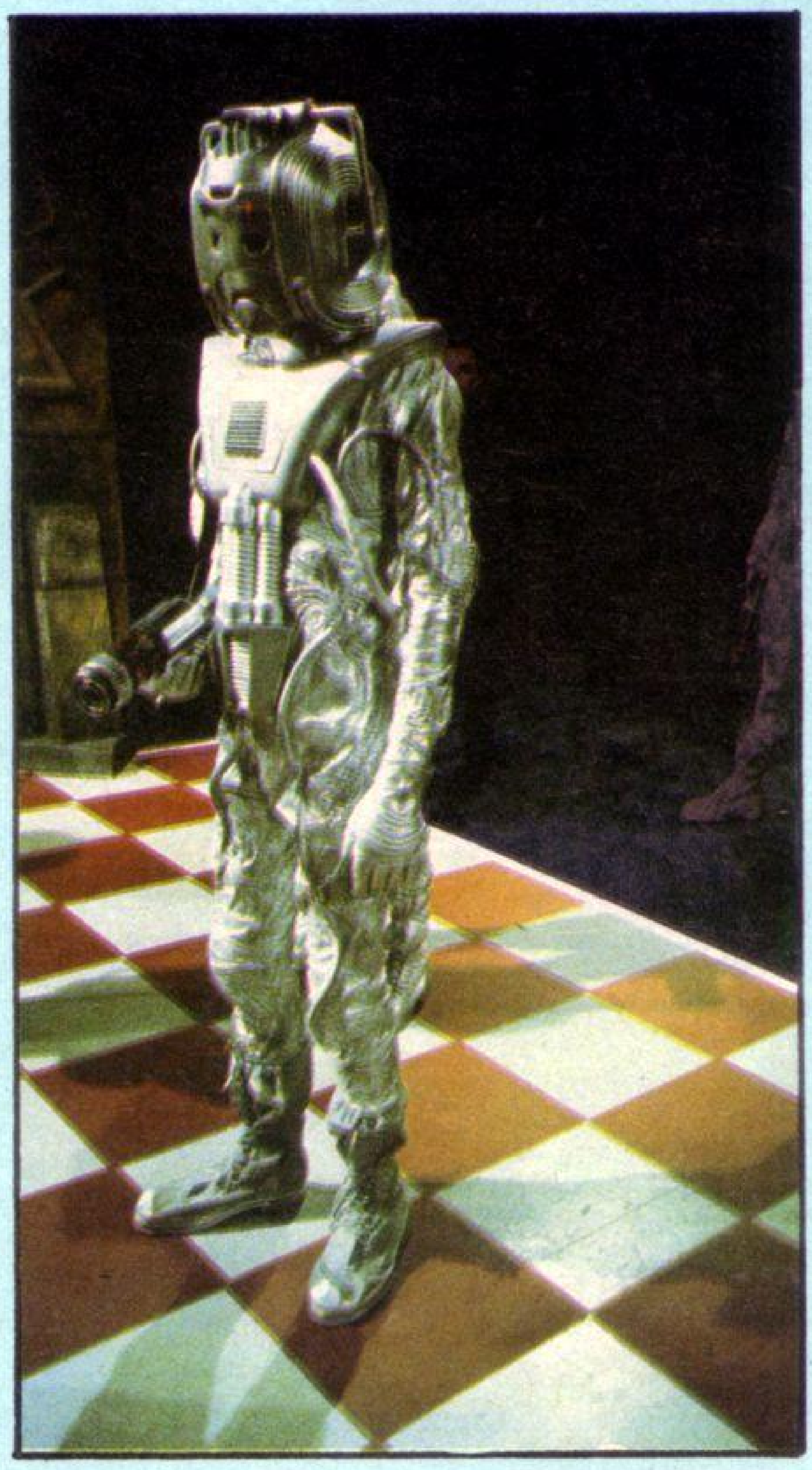
"In the new release of SF films that began with *Star Wars,* almost every one of them has a living, humanoid creature encased in some exoskeletal construction, their faces are almost skull-like masks. Darth Vader, or Klytus from *Flash Gordon,* for example. There's something very enduring about that myth, and the Cybermen are part of that. The people who play behind those masks are actors who are challenged by what they do, they're central figures in the drama.

"I'm very serious about acting, and I don't like it when people make fun, make private jokes of such roles at the expense of the audience. I suppose people would find it funny that I actually have as an actor's job to think myself into being this creature. It seemed to me that if you had to try and portray emotionlessness, you had to try and understand how one could be a sentient, intelligent creature without having what we think of as human emotion. It's an interesting problem."

**Was it this interest in the part that led David to consider writing a book?**

"An actor is a vagabond really. Actors tend to be creatures who have other strings to their bow, other interests. If you do your homework properly, you'll have loads of material that you can't actually use in the part, but it's still there. The viewer only sees the tip of the iceberg. The tip only moves because of the huge weight beneath it. Connections were made when I started to play the Cyberleader.

"I had a general interest in science, and I had always wanted to write, but I couldn't just sit down and write a thesis. I wrote a clear essay which occupies a small part of the book, on the scientific and artistic things, the deeper mythologies that Cybermen touch on. Then I thought it would be an idea to have a depository of all the facts and figures about the stories, when Cybermen wore silver wellies and



The Five Doctors.

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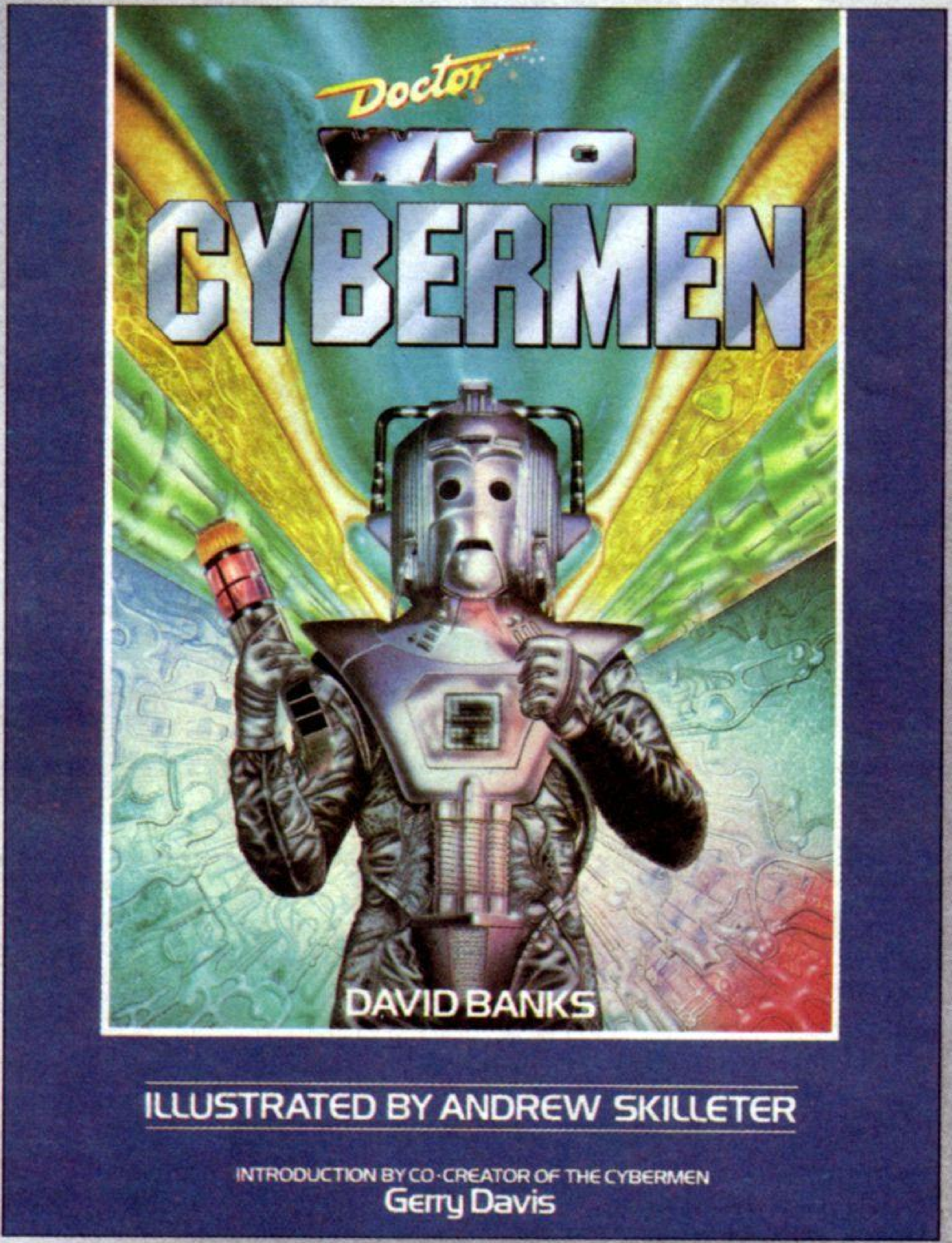
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Doctor Who © BBC 1988

when they moved to lace-ups! That's the Data Log. We have *Genesis Of The Cybermen* (a plot Gerry Davis wrote, explaining the origins of the creatures) in that section too.

"We also go behind the scenes of the stories, and then there's the Archive, which tries to pull together all the inconsistent facts that had been presented in the nine stories. The inconsistencies involved produce the kind of richness that *Doctor Who* has as a whole. It means that an informed fan can bring the strands together and produce something new.

"There are four sections altogether, because for me the Cybermen represent solidity, squareness. They're the opposite of the old idea of interconnectedness, a balance between the spiritual and the material. The Cybermen are out of date, an idea we have to get away from. Working with Andrew Skilleter, we've been able to think from the very start about how the book would look and feel. We wanted the layout to be logical, but imaginative, each section having ramifications which can be enriched by looking back to the other sections, a mind game for the fans as well.

"When I tell people outside fandom that I've written a book on the Cybermen, they say, 'What, a whole book?!' but they're such a rich seam of imagination, I find it easy to say too much."

**With David's intense research in mind, I asked him for reactions to various Cyberstories, starting with *Tenth Planet.***

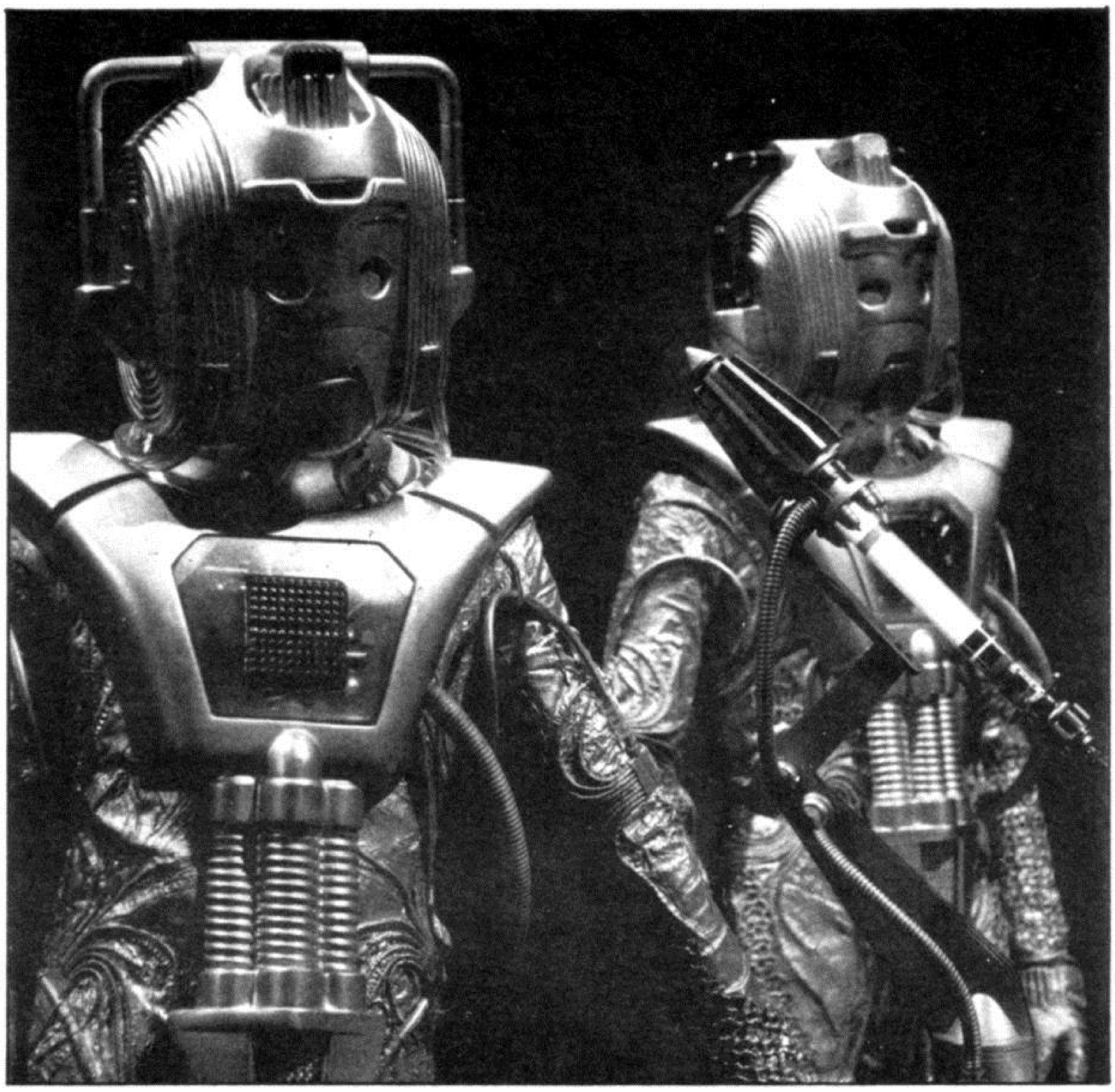
"Peter Davison had seen all the old stories before *Earthshock,* and I remember that he wasn't terribly impressed with *Tenth Planet,* all these people with socks over their faces. I disagreed with him, it shows originality. Different opening credits for each episode, and the Cybermen are a very chilling parody of humankind at the time heart transplants were just starting to be successful.

"*Tomb Of The Cybermen* became a kind of public nightmare, people always remember scenes from it if they're asked about the Cybermen. There were frightening scenes which genuinely got to the heart of something, that people took with them. They peeped from behind their sofas and remembered."

***Earthshock* was criticised for showing an emotional side to the Cybermen.**

"In *Earthshock,* we had a proper confrontation, a discussion between the Doctor and the Cyberleader of what it was to be human, or to be a mechanical animate. I think I was just lucky in having such a good scriptwriter as Eric Saward, who gave me such meat to work on.

"The Doctor suggested that the Cyberleader can't taste a meal or smell a flower, and he comes back, rather petulantly: 'These things are irrelevant!' There is something there which knows that the Doctor is right. It's a kind of folk memory. By the time you get to *Earthshock,* there's very little flesh and blood left, but to be a proper Cyberman you must have some human tissue – it's only fair, really!"



In a secret base on board an earth-bound freighter, the Cyberman plan the destruction of our planet in the 25th century (*Earthshock*).

***The Five Doctors* saw David progress towards his current total of working with six different Doctors, and his participation in one of the most spectacular cyber-destructions ever. What memories did this story have for him?**

"We were all staying at this hotel in Wales, and if you were a fan you'd be in delirium. There was a lot of time taken over it, and both Peter Moffat and John Nathan-Turner wanted the best for the show. The best directors always listen to the ideas of the people they're working with.

"I had the idea of holding some milk in my mouth, I was drinking a cup of coffee at the time. I was fitted up with explosive charges for the razor disc and spear explosions, and I sucked up the milk through a straw. If anything had gone wrong, I could really have choked.

"Stuart Fell, the stuntman, had green smoking slime stuck to his helmet, and he was suffocating, couldn't get his helmet off, couldn't shout. We thought him falling on the floor was just good stunt work . . . All the Doctors I've worked with have been just delightful. Peter Davison is very friendly, very genuine."

**In *Attack Of The Cybermen,* David worked with Michael Kilgarrif, the original Cybercontroller from *Tomb.* How does he compare their approach to the Cyber-roles.**

"His memory of the part was from *Tomb,* and I think that's a very important link, to have the same person playing the part. The Cybermen are always defeated – it's a bit like Superman, if he's so smart, why does he wear his underpants over his tights? – why do Cybermen keep getting destroyed?

"I think with Michael's Cybercontroller you saw that stolid belief in the power of the race. Michael felt that this kind of robotic movement was right, and if you think of his role as being a leftover from an earlier time, it's quite pertinent that he should be slightly less supple. I think it's quite good to have that tension, the two different sorts of mechanical creation."

**Bringing us up to date, and to the latest Cybertale, is *Silver Nemesis* a worthy addition to the continuing history of the Cybermen?**

"It seems to be very intelligent use of the *Doctor Who* myth, it stands for something over and above what it's actually about. There's a real comparison made to fascism, 'How can we best destroy six million people efficiently?' That hideous kind of question is based in logic. That's quite a nice angle to explore, I think, as long as it doesn't get in the way of a good adventure so that children of six can hide behind the sofa, and students can write dissertations about it!"

**What was the actual filming like?**

"Chris Clough is just such an affable guy . . . it looked at one stage as if I wouldn't be doing the death scene for the Cyberleader, it appeared that a technician would do the death in my costume. I felt cheated, it was even worse than not doing a death at all! I would have to see it going out that way, preserved on video forever.

"I did my two or three days at Arundel, and I was going home that evening, but I decided to stay, because I had enjoyed being with these people. Chris Clough said: 'Oh, you're still here, Dave! Why don't you do the death tomorrow?' I said: 'Chris, you don't know what that means to me!'

"There was one funny series of takes, involving two people under Cyberinfluence. They were, in real life, the drivers for the Kray twins, very genial people, David and John Old. Again and again, they had to react in unison to an explosion, but they'd both wait for the other, and never do it together.

"There was this little group of Cybermen, with Mark Hardy the Cyberlieutenant, and they were killing themselves laughing, with their hands over their masks. It's quite exhausting just to be in the suits, and Mark had come back from the States especially to do this. These present costumes, that Richard Croft designed for us, were designed for comfort, they're lighter, the head is larger, and you can unclip the back panel and get it off yourself. It's still very uncomfortable though, this time in the hot sun.

"I thought I had invented the joke that you have to empty your wellies of sweat when you've finished, but interviewing actors from *The Moonbase* for the book, they say exactly the same thing."

**While discussing the warmth and depth of Sylvester McCoy's Doctor, David recalled a scene he'd heard on audio from the Patrick Troughton classic, *Tomb of the Cybermen.***

"The Doctor and Victoria share a quiet moment, and she's mourning her father. Something terrible has just happened, and he talks to her in a wonderful way, telling her that nobody can have such exciting lives as they can, going anywhere and doing anything.

"It's such a comforting, optimistic, view, a view which was Kit Pedler's as well. The feeling that, despite society's ills, things will work out for the best. The Doctor has it, and I think by his very zaniness, Sylvester has it too. He's got that eccentricity that Pat had, perhaps not quite so gentle, but there's a great warmth to it."

**How does David prepare as an actor to play the Cyberleader?**

"You have the script, you have to think your way into it, and then you have rehearsals where you can interact with other people and see what ideas they come up with. This also connects with the Cybermen. Our brain is a sort of onboard computer, the grey matter is the hardware and what goes on inside is the software.

"Now, you can get one sort of computer to pretend that it's another sort of computer, it's called software emulation. By analogy, that's what actors do. They emulate another person, not just physically, it stems from the thoughts, you've got to start with how that character thinks. By sleeping, eating, and working that character, there's a certain portion of the brain that becomes that character. That's how you slip into it; you've got 'Cyberleader Emulation' onboard, you put in your Hamlet Module before you go on stage."

**That sounds relevant to the Cybermen themselves . . .**

"If you put a human together with a very sophisticated computer, you have a Cyberman. I had to explain this to myself, dying so many times in the stories. The hardware of the Cyberleader can exist inert until the software, the blueprint, is poured into it. Either the blueprint can't learn from the story in which the hardware gets destroyed, or there's some kind of radio transmission that allows the blueprint to act like a chess-playing computer, and learn from its mistakes. The blueprint is poured into a slightly altered Cyberleader body, and it can return to say 'So, Doctor, we meet again!"

**David did consider going up for the part of Jondar in *Vengeance On Varos,* but Jason Connery had already been cast. Would he like to appear without the familiar mask, even as the Doctor?**

"Well, the Doctor's apparent age kept coming down until Peter, but now it's going up once more. I'll have to wait until it comes down again to play him! I think it would be interesting to appear in the programme in the flesh, though."

**During his research for the book, David became fascinated by the teachings of Kit Pedler, who, together with Gerry Davis, created the Cybermen. He's planning a new book about the life of this great man.**

"He was at the forefront of Green, or Ecology ideas. The Cybermen were designed to show that side of humanity which, although it's logical, although it seems to be supremely intelligent, it's totally divorced from nature, it's actually heading for its own destruction. That's a very powerful thing to explore.

"He's such an important, influential figure. After I'd written the Cybermen book, I was appearing in this play, and a note was sent to me, saying: 'Glad to hear you're writing a book about the Cybermen, my father-in-law created them'. It was from Michael Topolski, the husband of Carol Pedler. Kit had died in 1981, and Carol allowed me the privilege of going around to see his final series *Mind Over Matter* on video.

"I'm reading his book at the moment, *The Quest For Gaia.* It's a very optimistic book, because what it's saying is: 'We're individuals, we're human, and that's part of our problem, but we have consciousness, and we can get ourselves out of this fix if we want to. If we don't, we're going to be destroyed, not the planet. The planet will take care of itself'".

Very human ideas from the 'Cyberleader'. With Cybermen appearing in Michael Clark's new ballet, *I Am Curious, Orange,* and in the first BBC-approved radio advert involving the Doctor, (for a type of batteries), this seems to be the age of the Cyberman. Hopefully, David's book has caught the flavour of the moment.

"It's taken a long time for it to come about, and this seems to be the best time for it. It's meant to be a special book."

We can be sure it will be. David Banks, thank you.

**Paul Cornell.**

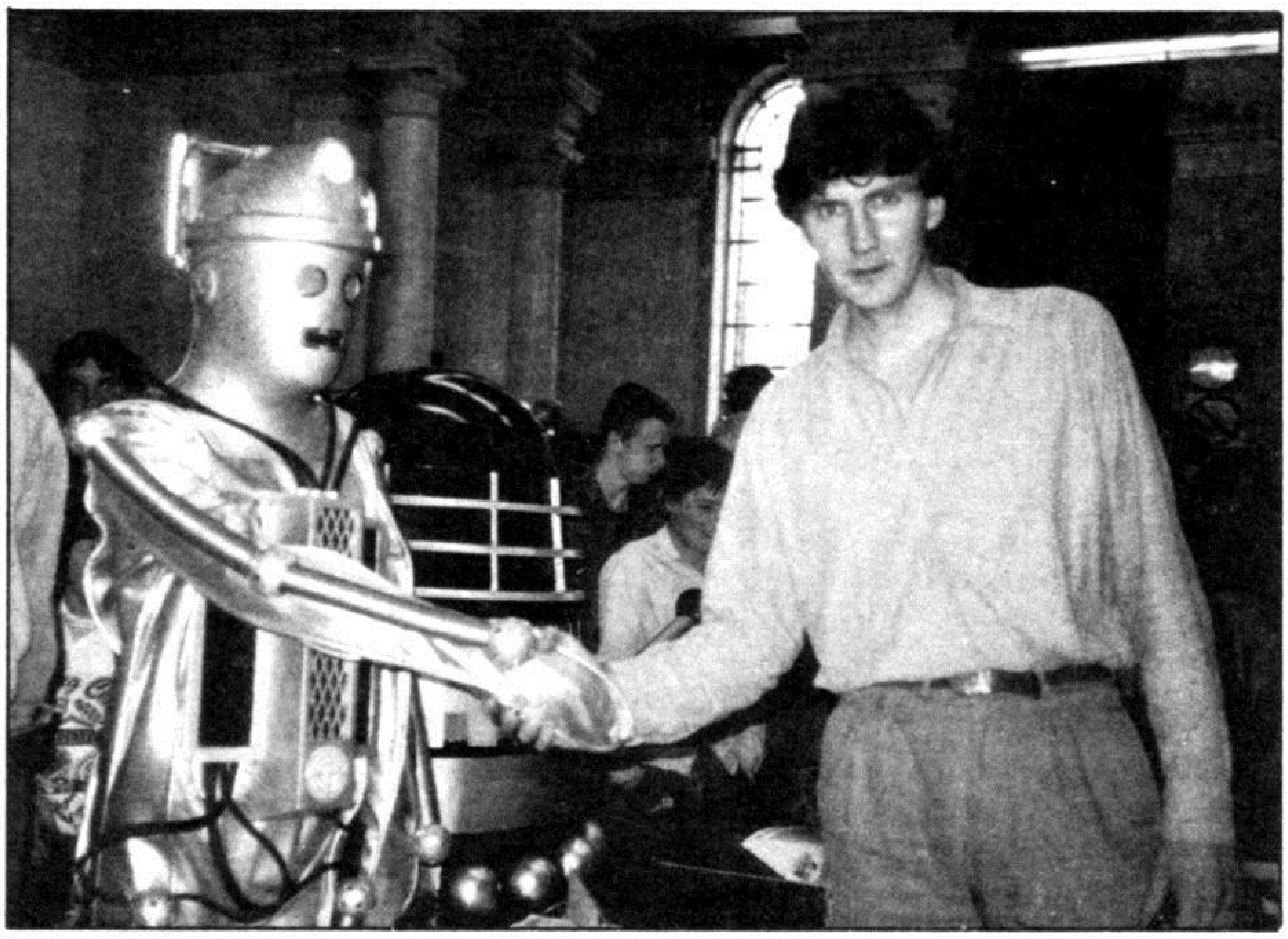
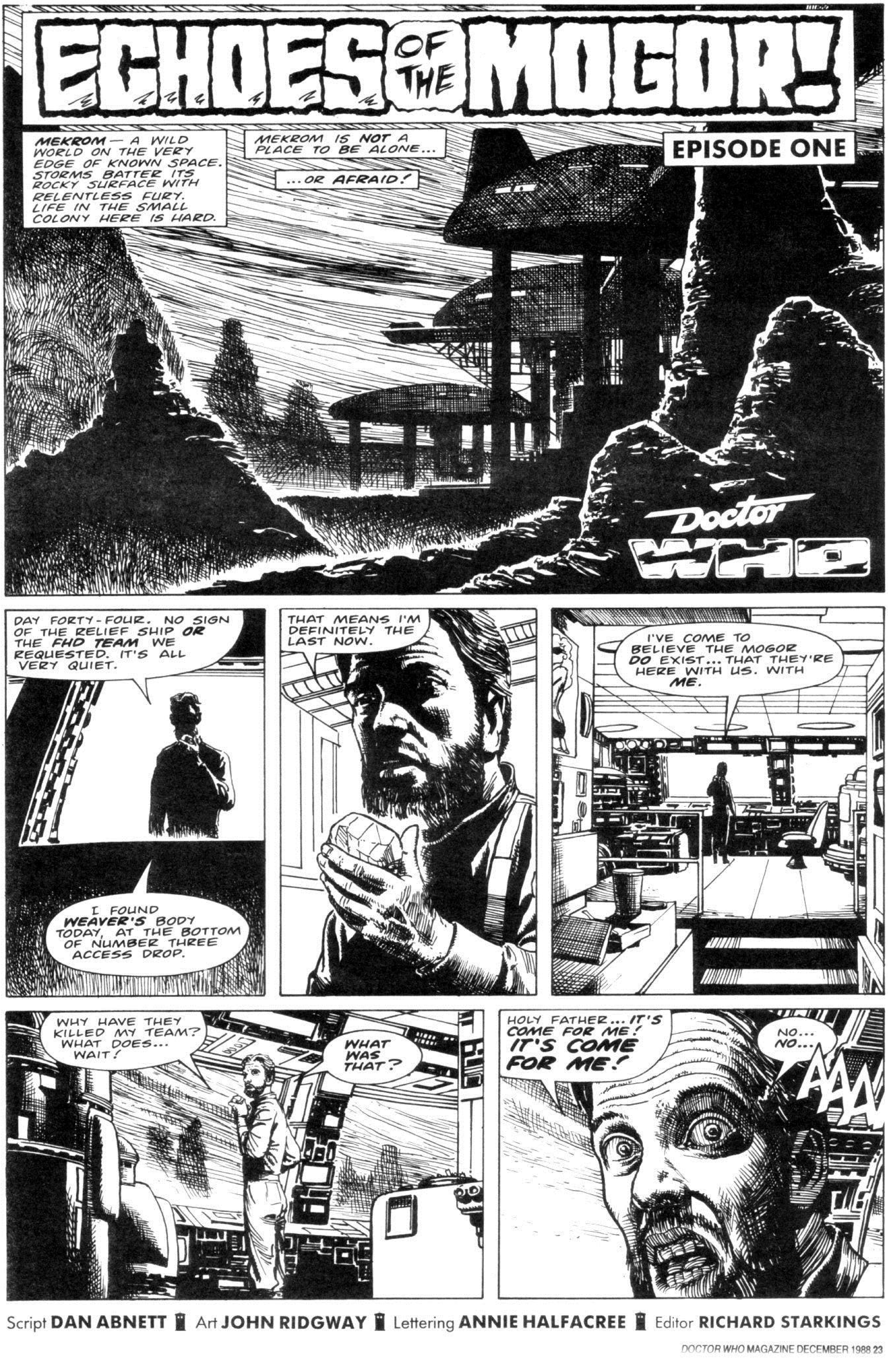


Photo: Alan Stevens


ECHOES OF THE MOGOR!
EPISODE ONE
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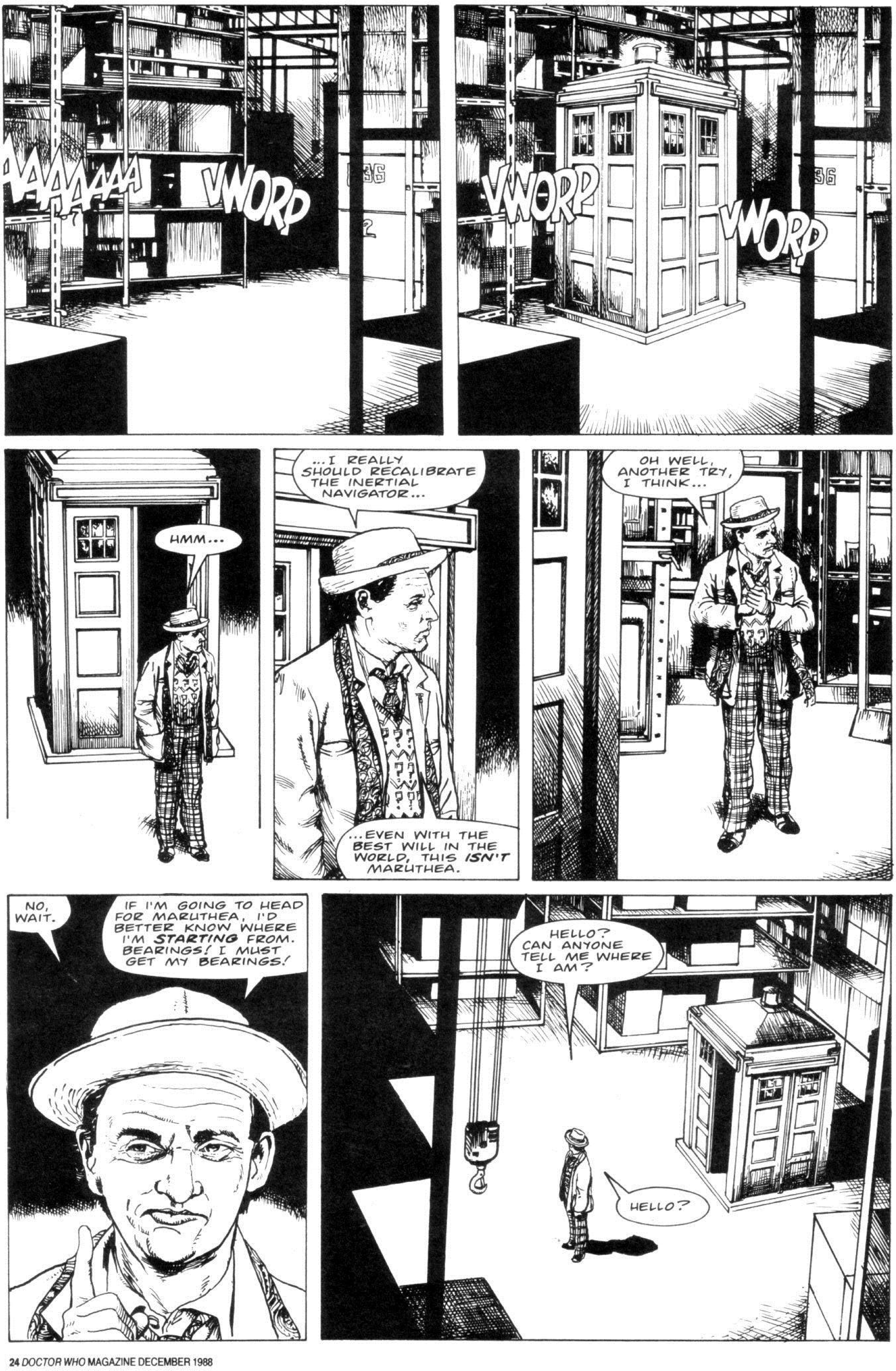
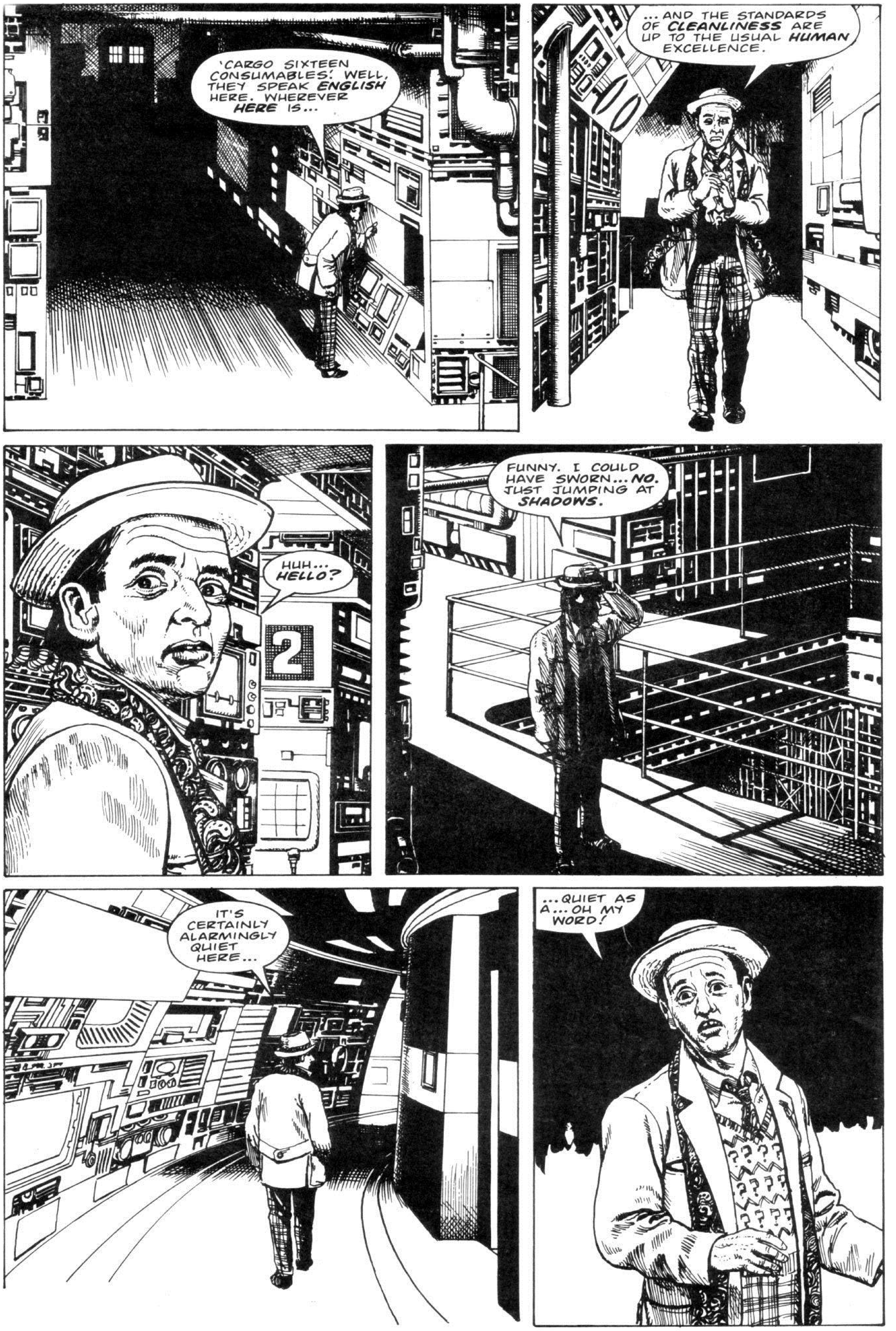
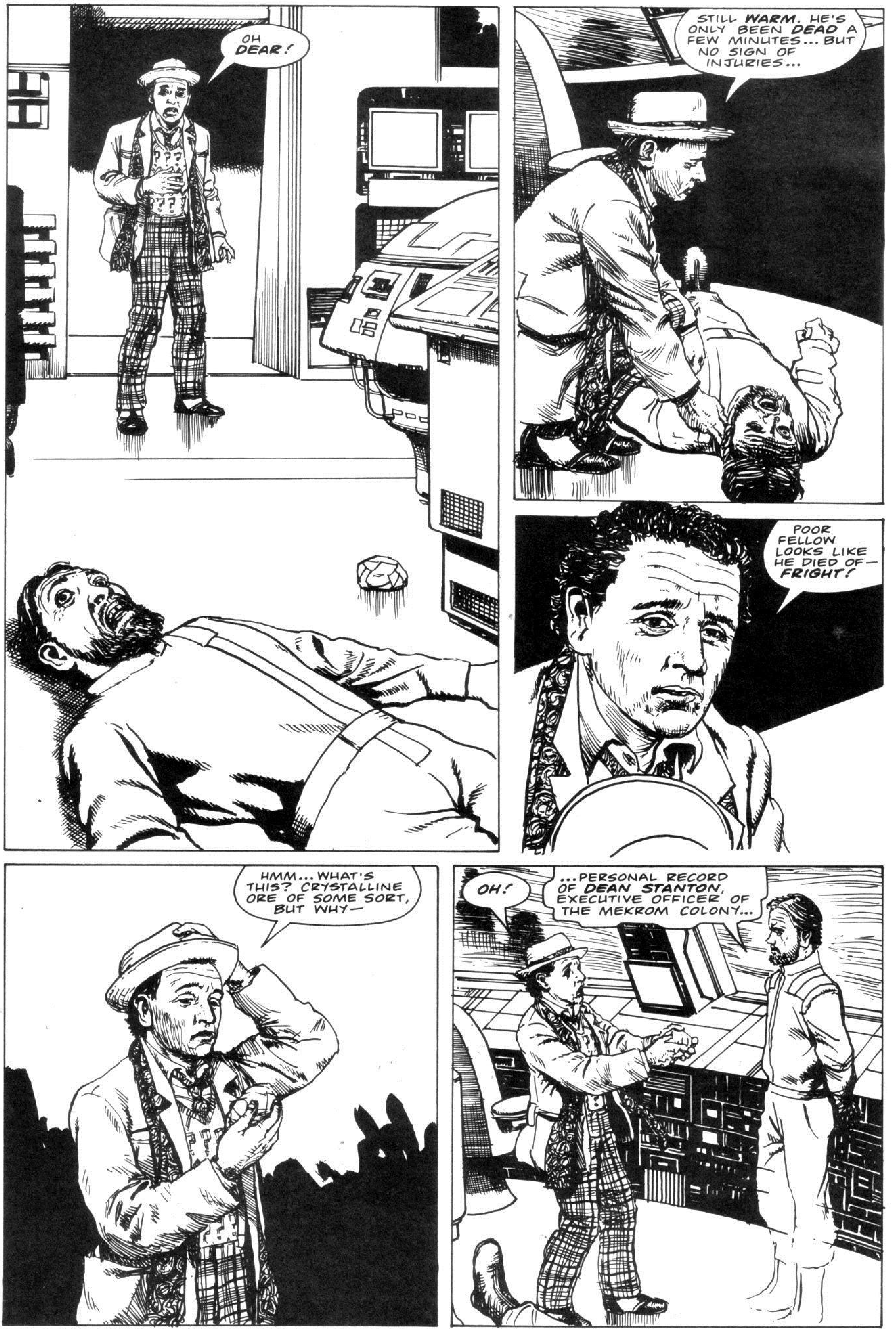
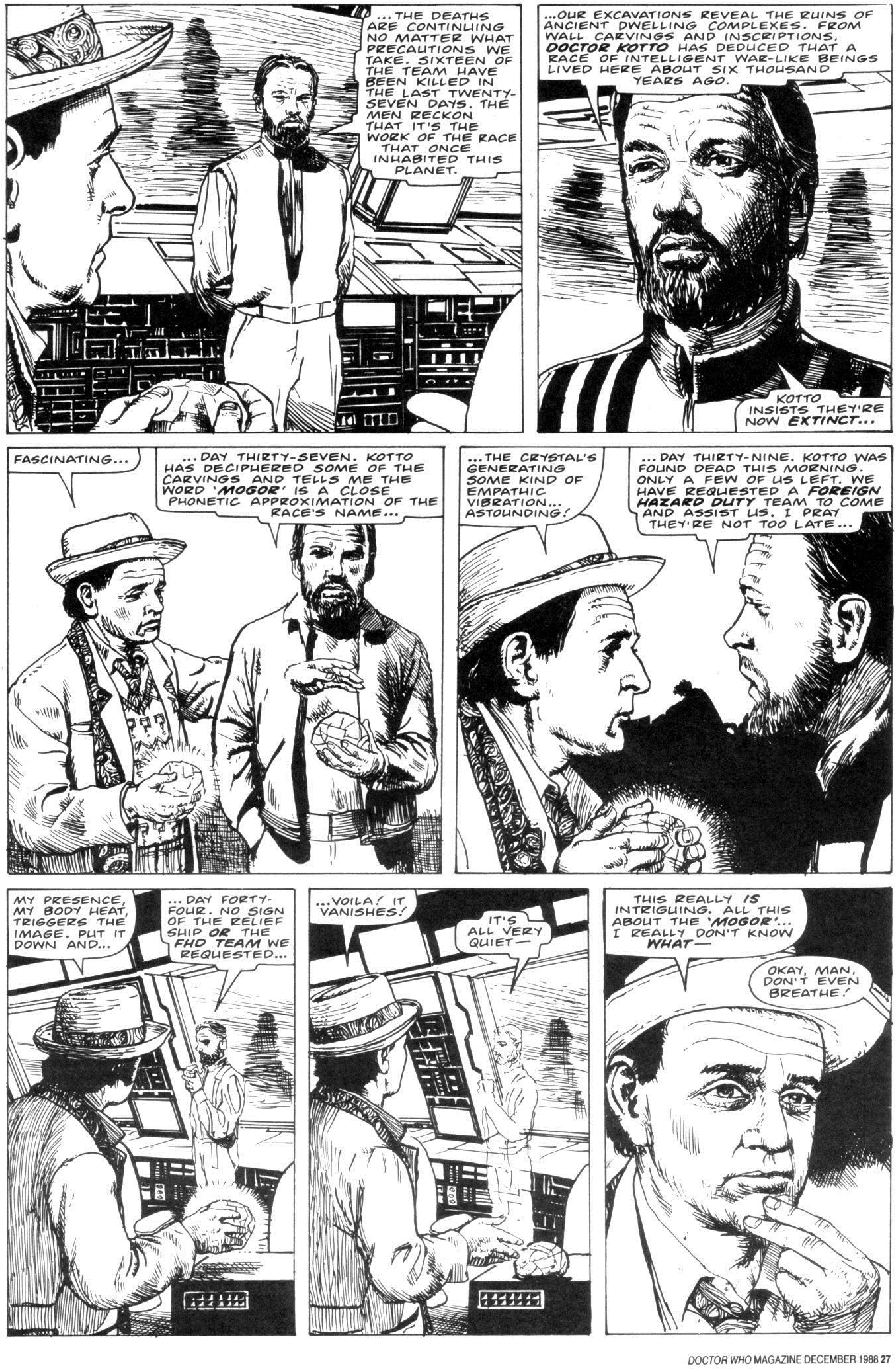
...OR AFRAID!
Doctor WHO
DAY FORTY-FOUR. NO SIGN OF THE RELIEF SHIP OR THE FHD TEAM WE REQUESTED. IT'S ALL VERY QUIET.
I FOUND WEAVER'S BODY TODAY, AT THE BOTTOM OF NUMBER THREE ACCESS DROP.
THAT MEANS I'M DEFINITELY THE LAST NOW.
I'VE COME TO BELIEVE THE MOGOR DO EXIST... THAT THEY'RE HERE WITH US. WITH ME.
WHY HAVE THEY KILLED MY TEAM? WHAT DOES... WAIT!
WHAT WAS THAT?
HOLY FATHER... IT'S COME FOR ME! IT'S COME FOR ME!
NO... NO...
AAA

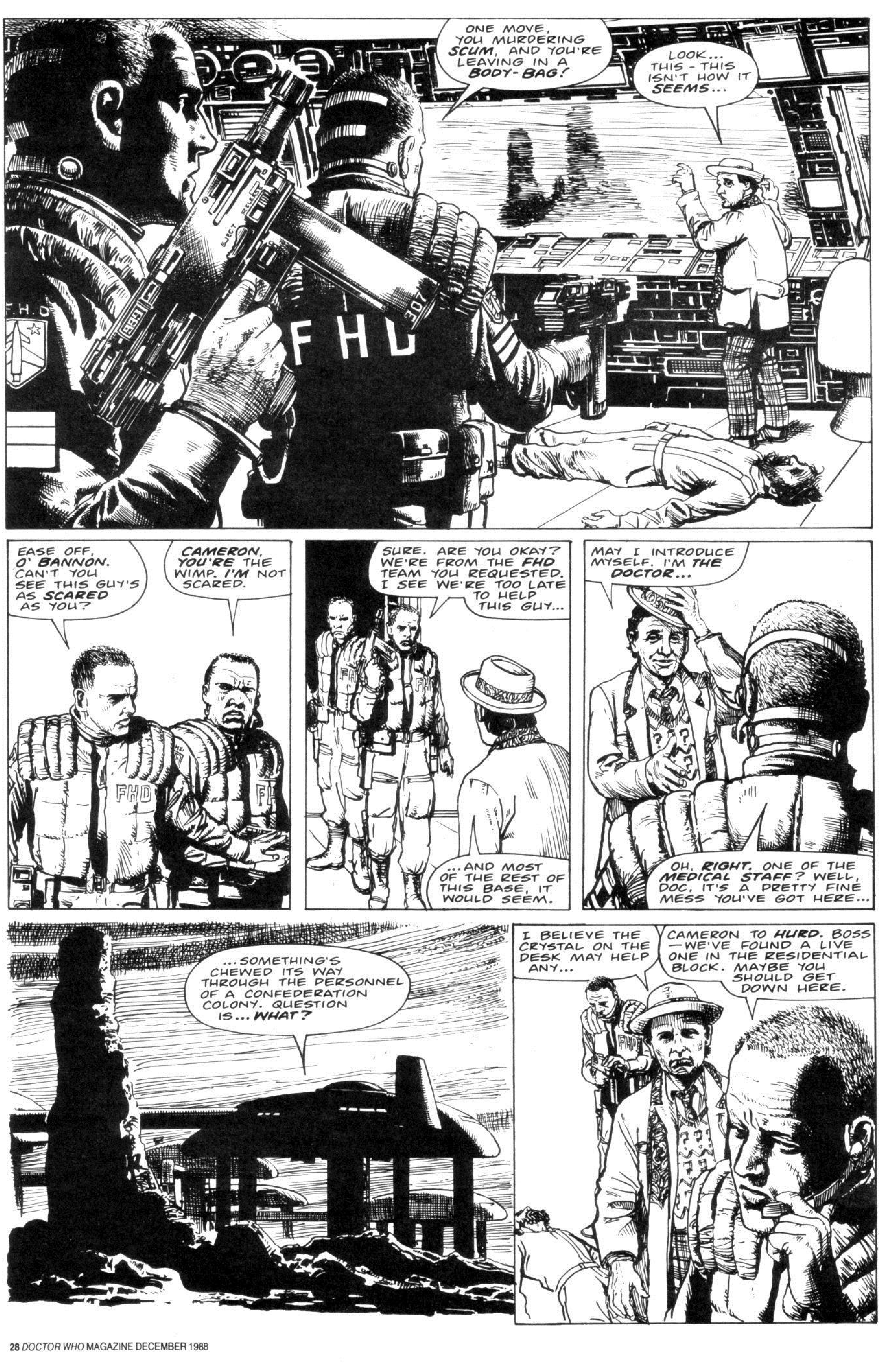
Script **DAN ABNETT** Art **JOHN RIDGWAY** Lettering **ANNIE HALFACREE** Editor **RICHARD STARKINGS**

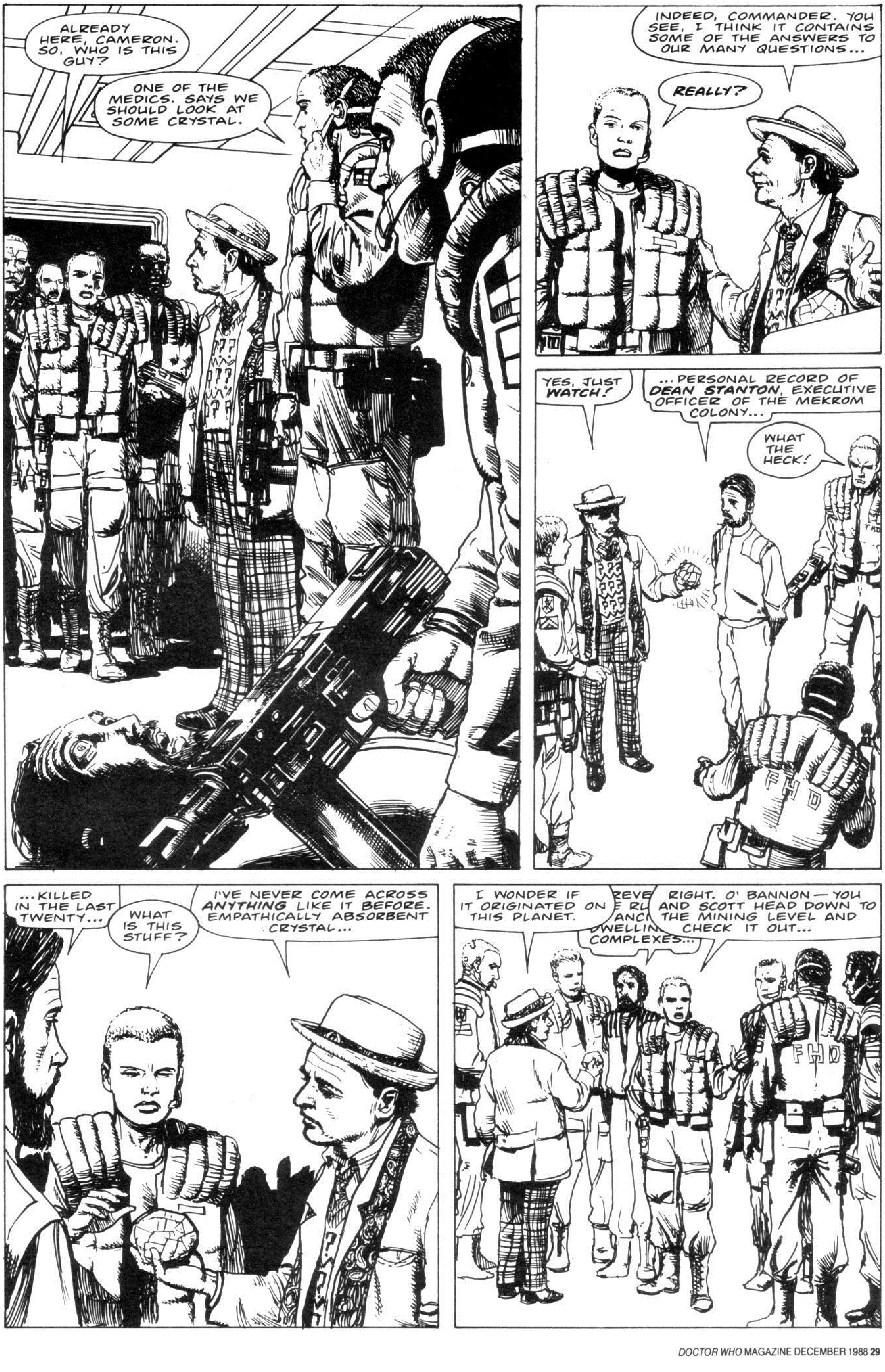

AAAAAAA
VWORP
VWORP
VWORP
HMM...
...I REALLY SHOULD RECALIBRATE THE INERTIAL NAVIGATOR...
...EVEN WITH THE BEST WILL IN THE WORLD, THIS *ISN'T* MARUTHEA.
OH WELL, ANOTHER TRY, I THINK...
NO, WAIT.
IF I'M GOING TO HEAD FOR MARUTHEA, I'D BETTER KNOW WHERE I'M *STARTING* FROM. BEARINGS! I MUST GET MY BEARINGS!
HELLO? CAN ANYONE TELL ME WHERE I AM?
HELLO?

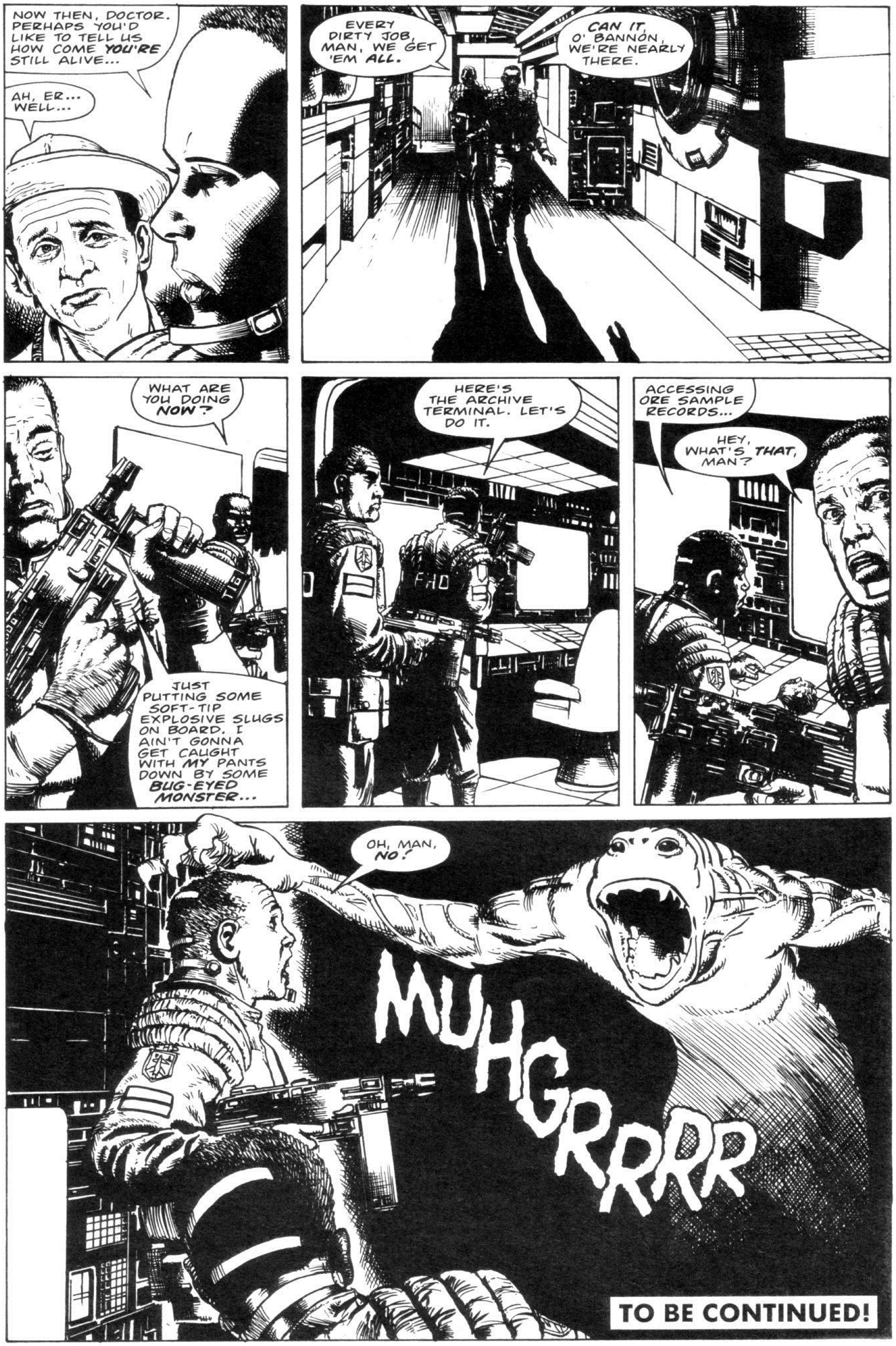

'CARGO SIXTEEN CONSUMABLES.' WELL, THEY SPEAK ENGLISH HERE. WHEREVER HERE IS...
...AND THE STANDARDS OF CLEANLINESS ARE UP TO THE USUAL HUMAN EXCELLENCE.
HUH... HELLO?
2
FUNNY. I COULD HAVE SWORN... NO. JUST JUMPING AT SHADOWS.
IT'S CERTAINLY ALARMINGLY QUIET HERE...
...QUIET AS A... OH MY WORD!


OH DEAR!
STILL WARM. HE'S ONLY BEEN DEAD A FEW MINUTES... BUT NO SIGN OF INJURIES...
POOR FELLOW LOOKS LIKE HE DIED OF— FRIGHT!
HMM... WHAT'S THIS? CRYSTALLINE ORE OF SOME SORT, BUT WHY—
OH!
...PERSONAL RECORD OF DEAN STANTON, EXECUTIVE OFFICER OF THE MEKROM COLONY...


...THE DEATHS ARE CONTINUING NO MATTER WHAT PRECAUTIONS WE TAKE. SIXTEEN OF THE TEAM HAVE BEEN KILLED IN THE LAST TWENTY-SEVEN DAYS. THE MEN RECKON THAT IT'S THE WORK OF THE RACE THAT ONCE INHABITED THIS PLANET.
...OUR EXCAVATIONS REVEAL THE RUINS OF ANCIENT DWELLING COMPLEXES. FROM WALL CARVINGS AND INSCRIPTIONS, DOCTOR KOTTO HAS DEDUCED THAT A RACE OF INTELLIGENT WAR-LIKE BEINGS LIVED HERE ABOUT SIX THOUSAND YEARS AGO.
KOTTO INSISTS THEY'RE NOW EXTINCT...
FASCINATING...
...DAY THIRTY-SEVEN. KOTTO HAS DECIPHERED SOME OF THE CARVINGS AND TELLS ME THE WORD 'MOGOR' IS A CLOSE PHONETIC APPROXIMATION OF THE RACE'S NAME...
...THE CRYSTAL'S GENERATING SOME KIND OF EMPATHIC VIBRATION... ASTOUNDING!
...DAY THIRTY-NINE. KOTTO WAS FOUND DEAD THIS MORNING. ONLY A FEW OF US LEFT. WE HAVE REQUESTED A FOREIGN HAZARD DUTY TEAM TO COME AND ASSIST US. I PRAY THEY'RE NOT TOO LATE...
MY PRESENCE, MY BODY HEAT, TRIGGERS THE IMAGE. PUT IT DOWN AND...
...DAY FORTY-FOUR. NO SIGN OF THE RELIEF SHIP OR THE FHD TEAM WE REQUESTED...
...VOILA! IT VANISHES!
IT'S ALL VERY QUIET—
THIS REALLY IS INTRIGUING. ALL THIS ABOUT THE 'MOGOR'... I REALLY DON'T KNOW WHAT—
OKAY, MAN, DON'T EVEN BREATHE!


ONE MOVE, YOU MURDERING SCUM, AND YOU'RE LEAVING IN A BODY-BAG!
LOOK... THIS - THIS ISN'T HOW IT SEEMS...
EJECT
F.H.D
FHD
EASE OFF, O' BANNON. CAN'T YOU SEE THIS GUY'S AS SCARED AS YOU?
CAMERON, YOU'RE THE WIMP. I'M NOT SCARED.
FHD
FHD
SURE. ARE YOU OKAY? WE'RE FROM THE FHD TEAM YOU REQUESTED. I SEE WE'RE TOO LATE TO HELP THIS GUY...
...AND MOST OF THE REST OF THIS BASE, IT WOULD SEEM.
MAY I INTRODUCE MYSELF. I'M THE DOCTOR...
OH, RIGHT. ONE OF THE MEDICAL STAFF? WELL, DOC, IT'S A PRETTY FINE MESS YOU'VE GOT HERE...
...SOMETHING'S CHEWED ITS WAY THROUGH THE PERSONNEL OF A CONFEDERATION COLONY. QUESTION IS... WHAT?
I BELIEVE THE CRYSTAL ON THE DESK MAY HELP ANY...
CAMERON TO HURD. BOSS —WE'VE FOUND A LIVE ONE IN THE RESIDENTIAL BLOCK. MAYBE YOU SHOULD GET DOWN HERE.
FHD


ALREADY HERE, CAMERON. SO, WHO IS THIS GUY?
ONE OF THE MEDICS. SAYS WE SHOULD LOOK AT SOME CRYSTAL.
INDEED, COMMANDER. YOU SEE, I THINK IT CONTAINS SOME OF THE ANSWERS TO OUR MANY QUESTIONS...
**REALLY?**
YES, JUST **WATCH!**
...PERSONAL RECORD OF **DEAN STANTON**, EXECUTIVE OFFICER OF THE MEKROM COLONY...
WHAT THE HECK!
F H D
...KILLED IN THE LAST TWENTY...
WHAT IS THIS STUFF?
I'VE NEVER COME ACROSS **ANYTHING** LIKE IT BEFORE. EMPATHICALLY ABSORBENT CRYSTAL...
I WONDER IF IT ORIGINATED ON THIS PLANET.
REVE E RU ANC DWELLIN COMPLEXES...
RIGHT. O' BANNON — YOU AND SCOTT HEAD DOWN TO THE MINING LEVEL AND CHECK IT OUT...
FHD


NOW THEN, DOCTOR. PERHAPS YOU'D LIKE TO TELL US HOW COME YOU'RE STILL ALIVE...
AH, ER... WELL...
EVERY DIRTY JOB, MAN, WE GET 'EM ALL.
CAN IT, O' BANNON, WE'RE NEARLY THERE.
WHAT ARE YOU DOING NOW?
JUST PUTTING SOME SOFT-TIP EXPLOSIVE SLUGS ON BOARD. I AIN'T GONNA GET CAUGHT WITH MY PANTS DOWN BY SOME BUG-EYED MONSTER...
HERE'S THE ARCHIVE TERMINAL. LET'S DO IT.
FHO
ACCESSING ORE SAMPLE RECORDS...
HEY, WHAT'S THAT, MAN?
OH, MAN, NO!
MUHGRRRR
TO BE CONTINUED!

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MC91

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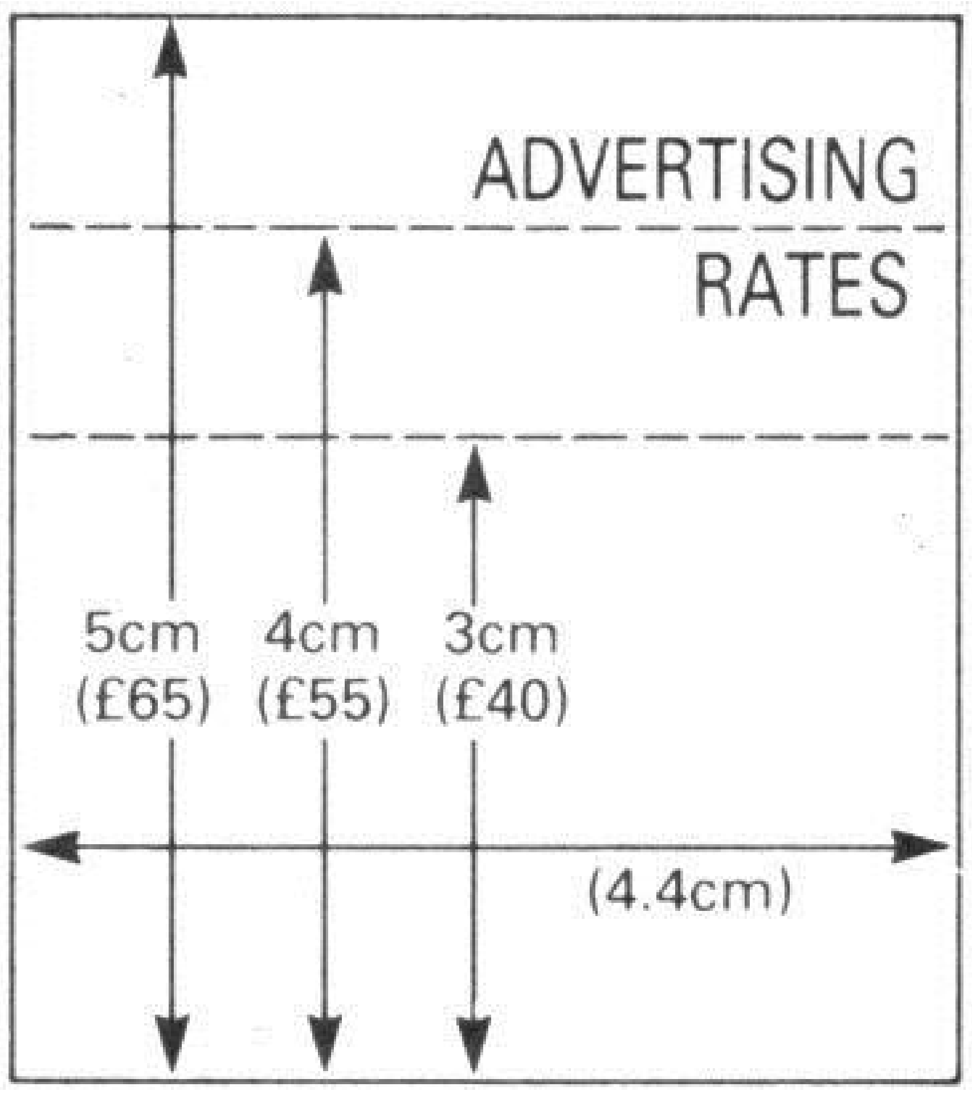

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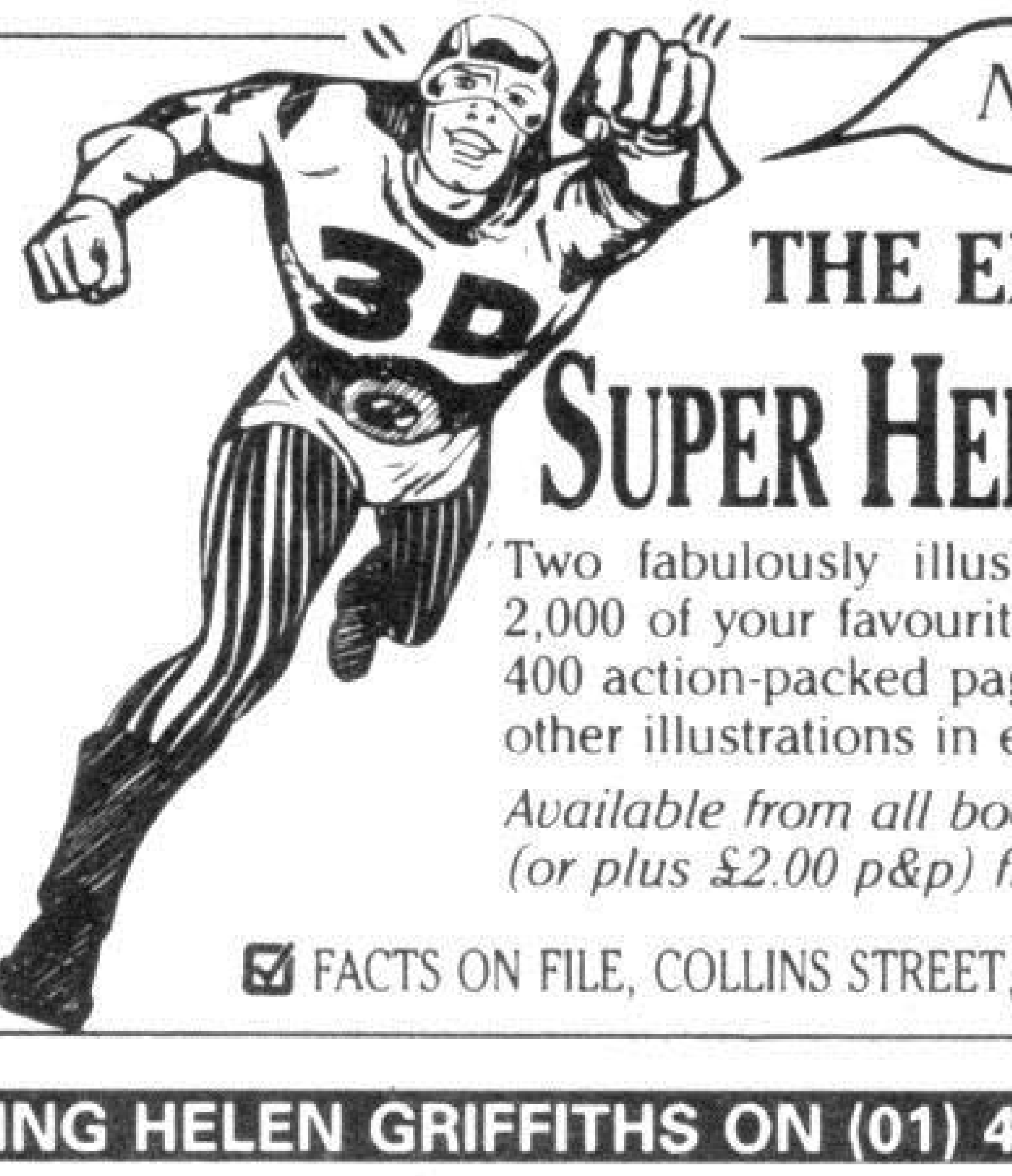

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# REL TIME

**Rel Time** is compiled from a variety of sources, special acknowledgements to Bruce Simpson of the Doctor's Date Book. Where unclear from their title, specific *Who* events are marked (DW) in brackets, as we also include other SF and Fantasy events that may be of interest. Information for these pages welcome, from Local Group to Convention News. Please send to Rel Time, *Doctor Who Magazine*, Arundel House, 13/15 Arundel Street, London WC2R 3DX. All events are printed here in good faith and Marvel U.K. accepts no responsibility for changes to times, dates and places of events, which were correct at the time of going to press. **Always enclose an s.a.e. or IRCs when writing to contacts listed, please.**

Saturday 12th November
**Manchester Comic Mart**, 11.00 Piccadilly Plaza Exhibition Hall, York Street, Admission 40p
Saturday 12th November
**Movie Fair 88** 10.30am – 5pm New Ambassadors Hotel, 12 Upper Woburn Place, London WC1
Saturday 19th November
**Movie Mania** – Film Collectors Fair, 10.00am – 5.00pm Piccadilly Exhibition Hall, York Street, Manchester.
Wednesday 23rd November
**Twenty Five Years of *Doctor Who*!**
Saturday 26th November
**Leeds Comic Mart**, 12.00 The Griffin Hotel, Boar Lane, Leeds.
Saturday 3rd December – 4th December

**National Film Theatre – *Doctor Who* event**, National Film Theatre, South Bank, London. Schedule at time of going to press as follows. Saturdays: 2:00, *Planet of Evil*; 4.15, *The Ice Warriors* Pts 1, 4, 5 and 6; 6.30 *The Aztecs*: 8.30, *The Sea Devils*. Sunday: 2.00, *The Two Doctors* Pts 1 and 2, plus Episode 3 of *The Faceless Ones*, discovered last Autumn; 4.15, *The Mind Robber*, 6.30, *Terror of the Autons*: 8.30, *The Chase*. All times are approximate, further details from the NFT, South Bank, London SE1 8XT. Admission to NFT events requires membership.
Thursday 8th December
**DWM Issue 144 on sale today**! Details of this Christmas Issue, Page 34.
Saturday 10th – 11th December
**Console 88**, 5th National *Doctor Who* SF Convention, the University of Sydney, Sydney, Australia. Invited guests (pending other commitments): Katy Manning, Mark Strickson, Robert Jewell and Kevin Manser (Dalek operators), Tristram Carey (Incidental music). Registration: $15 (Australian) until 31st August, $20 thereafter and $25 on the door, $15 one day. Plus a $20 Secret Time Lords Other Ball and a planned cabaret. All profits to the Make a Wish Foundation which tries to grant the last wish of children with terminal diseases. More info (s.a.e.s, 2 IRCs) to Console 88, 3/23 Gertrude Street, Ingleburn, Australia 2565 NSW. Checks payable to Console 88, P.O. Box 560, Ingleburn 2565 NSW, Australia.

Saturday 14th – 15th January 1989
**Revelcon '89** (B7) 2845 Hotel Circle Place, San Diego, CA 92108 USA. Invited: Terry Nation Details Revelcon, 5417 Streamview, San Diego CA 92015 USA.

## ADVANCE CONVENTION NEWS

Way ahead on this one, with Event One being planned already for 1990 in Bournemouth. A *Doctor Who* event, write for information to Event One, 34a Northumberland Court, Ringwood, Hants BN24 1AQ.

## CLUB SPOT

**ALWAYS enclose a stamped addressed envelope when writing to Local Groups, or IRCs for overseas mail.**

***Doctor Who* Appreciation Society** P.O. Box 519, London SW17 8BU.

**Hampshire Local Group** (DWAS) Contact: Darren Allen, 51 Aldermoor Avenue, Coxford, Southampton SO1 64J.

**The Grand Order** has opened for business. Fan fiction enthusiasts aside, it should also appeal to inveterate letter writers who want to express an opinion on any aspect of *Doctor Who*. Further details from David Metcalfe, 102 Higherhouse Close, Chadderton, Oldham, Lancs. OL9 8LP.

**The Supreme Council of Time Lords** (SCOT) is an association of Australian and New Zealand *Doctor Who* fan clubs and fanzines. Some 20 groups are affiliated, and it hosts the annual *Doctor Who* convention. Further details (enclose 4 IRCs if writing from outside

Doctor Who

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# The Doctor Down Under

**Tim Hunter reports from Australia ...**

*Doctor Who* in Australia is that curly headed man with the hat and the scarf who always fights Daleks. *Doctor Who* in Australia is Tom Baker.

For the average Australian that is. If asked about *Doctor Who*, your average Australian will immediately refer to Tom Baker, sometimes by name, sometimes not; the Daleks, whom they have always liked as the best monsters in the show (the only monsters they know from the show); that cute robot dog – what was his name, K9 or something; and that girl who screams a lot, whom they didn't like very much – Sarah, I think her name was.

Some Australians know *Doctor Who* travels in a blue box of some kind, few know it is called the TARDIS, and fewer know it as a Police Box. We don't have Police Boxes here in Australia.

## FOSTERING GOOD RELATIONS...

Australia first became involved with *Doctor Who* in January 1965 when the Australian Broadcasting Commission (ABC)

Australia) from Paul Kennedy, SCOT, PO Box 879, Penrith NSW 2750 Australia.

### ZINE ZONE

**Fanzines are reviewed here only on the basis of copies seen.**

**Black Pyramid** Number Six – fiction zine, variety of stories. Available for £1.30 (incl. p+p) from Paul Smith, 32 St. James Close, Hanslope, Milton Keynes, MK19 7LF.

**Time Scoop** Number One (£1 plus a stamped, addressed sae) from Blairgarry, East Street, Colne, Huntingdon, Cambs PE17 3LZ. Well produced Whozine with plenty of detailed rating information.

**Time Screen** (Issue 3, Reprint) Out now, includes episode guides for *The New Avengers*, *The Tripods* (first season) and *Captain Scarlet*, plus a feature on Christmas episodes of various stories, including the 1965 *Doctor Who* episode, *The Feast of Steven*. £1.95 from specialist comic and SF shops.

**Anglophiles** – a quarterly newsletter catering to the Anglophile or connoisseur of TV, film, video, theatre and literature. A year's subscription is $10.00 (US residents), $15.00 (Overseas-international M.O. only), to Zane Productions Inc., 320 West 87th Street Suite 5W2 New York NY 10024.

# YOU ON WHO

**Write to: *You on Who,* Doctor Who Magazine, Arundel House, 13/15 Arundel Street, London WC2R 3DX. We read ALL your letters, even if we can't print them all! Full addresses are printed only where requested.**

## CONVENTION COMMENT

Whilst I found an awful amount of Panopticon Nine badly organised with *a lot* of waiting around, I think it's worth mentioning a number of highlights which made up for the absence of *Who* actors and lack-lustre "behind the scenes" panels. Firstly, the U.N.I.T. panel which is always excellent, as was Friday evenings insight into making *Dragonfire,* made even better by seeing Sophie Aldred. Sunday was the best day however, with the Coast to Coast team on the *Doctor Who* movie, and the stunning Caroline Munro revealing what a fan of the series she is.

However the best was kept until last with the panel of John Scott Martin (Dalek operator), David Banks (the Cyberleader), Sophie Aldred and Sylvester McCoy. Words cannot describe how fantastic Sylvester was when he got on that stage. His hilarious presence captured the audience straight away, with him doing one madcap thing after another.

You have to see him to believe him, and he will without doubt establish himself as one of the best Doctors ever, given enough episodes. (Longer seasons again, please, BBC!) He could easily eclipse Tom Baker's Doctor in terms of the most popular, an accolade he so rightly deserves. If some fans doubt me, his performance in this current season, I am confident, will convince them.

Bring back the Rani!

*Peter Wilcock,*
*Deeside,*
*Clwyd.*

## THANKS!

A few lines to express my delight at your decision to run archives from the Hartnell era, which were so lamentably dissected in the days of *Doctor Who Weekly.* Having been pressing for this for over two years, I hope that in some small way my arguments may have helped to effect this decision. *The Keys of Marinus* is a good choice to start with, and **Issue 142** will at last correct the inherent contradiction of resisting rearchiving for the last couple of years when the Summer 1986 Special did exactly that with *Marco Polo.*

It really is benefitting the Magazine to have a graphic designer as Editor, since you appear unafraid to mix articles on the same page, give a striking layout, and at the same time use odd columns practically. Recent material like the two-part Flashback on Season Fourteen **(Issues 138/9),** the Longleat preview, and the long overdue interview with Sydney Newman have greatly improved the style. Inter-

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screened the first Hartnell season on national television. And we have had it ever since.

There was a time, around 1976, when the ABC were going to stop screening the show because of bad ratings, but there was a bit of an outcry, with protests, placards and a Dalek outside ABC Head Office, and that put the show back on the air. It is also responsible for the creation of the Australasian *Doctor Who* Fan Club.

In Australia *Doctor Who* is not the institution it is in Britain. Most people know the show exists; most treat it with scorn. The media does not give the show much coverage, and Tom Baker's resignation did not even make front page headlines.

This lack of respect has a lot to do with Australia's attitude towards the ABC. The ABC is a government funded station, and has no commercial advertising. Most of the programmes screened are either British or Australian, and not as commercially based as our other stations. While they screen *Miami Vice* and *Murder, She Wrote,* the ABC screen *A Very Peculiar Practice* and *Yes, Prime Minister.* Shows that the average Australian doesn't watch.

They like speed, action, glamour, basically anything American; things like that. Perhaps that's being cynically simplistic, but essentially it's pretty accurate. So the ABC does not have much credibility, and *Doctor Who* less unfortunately.

The ABC's involvement with *Doctor Who* is a strange one. When it started screening the show in 1965, it was on four nights a week, around the 6pm-6.30pm timeslot. Until a couple of years ago, *Doctor Who* was always seen at this time. This means a couple of significant things.

First, the amount of repeating done was large, and still is. Since 1980 we have seen all of Tom Baker's stories at least twice – Seasons 14 and 15 four times; most of Jon Pertwee's stories twice; Peter Davison's first season three times, and all of Colin Baker's stories once. We also saw two Troughton stories – *The Mind Robber* and *The Krotons.* As late as July 1988, nothing has been seen of Sylvester McCoy's first season on Australian televisions. Most people don't even know McCoy is now the Doctor.

Second, the show was screened in a timeslot reserved for general audience rating programmes. Stories like *The Dalek Masterplan, The Mind of Evil, Invasion of the Dinosaurs, The Brain of Morbius,* and *The Deadly Assassin* were rated for an adult audience, and did not get shown on Australian television until very recently.

Stories such as *Pyramids of Mars, Black Orchid, The Caves of Androzani* and *Revelation of the Daleks* were censored, and not done very well either. Season 22, which was produced in 45 minute episodes, was screened here in 25 minute episodes, and then Season 23 was screened in 50 minute blocks. The ABC just doesn't seem to be able to get it right.

## BREAKING THE BARRIER

*Doctor Who*'s involvement with Australia itself is slightly less. The Sixties' espionage epic *The Enemy of the World,* had the TARDIS landing on an Australian beach by the Great Barrier Reef. And then there was nothing else until Tegan Jovanka found herself in the TARDIS. There was one other thing. In *The Ribos Operation,* Garron told the Doctor how he had tried to sell Sydney Harbour to an Arab for 50 million dollars. Just a little thing really, for the purists.

Tegan deserves a paragraph of her own. No, we do not all speak in such broad accents, we do not all wear purple uniforms on our airlines, nor do we all live in Brisbane, and Tegan is not a common Australian name. Tegan Jovanka is not Australia incarnate. She has qualities found in the average Australian though: her down-to-earth attitudes, her slightly pessimistic outlook and her aggressiveness. We Australians are a strange lot.

Dudley Simpson, incidental music composer, is Australian. Katy Manning lives in Australia with her family, in Adelaide to be precise. Mark Strickson and his wife Julia Brennon have recently moved here to live. Thus ends *Doctor Who*'s involvement with Australia.

In spite of all this, or perhaps because of it, *Doctor Who* does have a strong following here in Australia. We have our own fan clubs, our own fanzines and newsletters. We have access to **DWM**, the novels, and the videos. Around half of the Australian population own or rent VCRs, so buying a *Doctor Who* video is not really a privilege for the select few. We won't allow ourselves to be overlooked, you know. We're as much part of *Doctor Who* as Britain, and the USA for that matter, so don't you forget it. ◆

views seem to be taking a much more aggressive form without becoming offensive.

The inclusion of original illustrative material (cartoons, off-screen photos etc.) and the broader sweep of articles like *Roots of Who* is gradually eroding the sense of being *Starburst's* poor relation and giving the Magazine itself a greater diversity, as well as providing much more than the filler articles of old. Now, the inclusion of an episode guide (albeit with one or two gremlins – **Issue 141,** page 35; what happened to the three *Tenth Planet* episodes in the BBC archives list?; and I think the suspension of *Evil of the Daleks* took place during its repeat run in 1968, not during the original broadcast) is an appropriate accumulative feature.

Stylistically crisp and varied, **DWM** is still retaining good continuity with its own past. The Archives cement that impression, and I hope they will continue to do so.

Many thanks from one grateful reader.

*Shaun Ley,*
*Commonwealth Hall,*
*Cartwright Gardens,*
*London.*

*(Many thanks for your comments Shaun – we've corrected ourselves on the Episode Guide below. Andrew Pixley is now checking future guides.)*

## COLIN BAKER – THE BEST DOCTOR?

Over the past six years I have had the good fortune to see five of the seven *Doctors Who* in various episodes on public television. Recently the regional PBS station has been showing Jon Pertwee episodes, including several with the original Master, and *The Three Doctors.*

I have seen all of the stories from Tom Baker's first appearance to the end of Sylvester McCoy's first season. The show's theme hasn't changed, but the ideas, the tone, and the production have. Change is what *Doctor Who* is all about.

Of all the Doctors I've watched, Colin Baker was the very best, and his time on the show was way too short. Until March 1988 I'd never seen any of the stories he filmed. At that time the PBS station showed *Trial of a Time Lord.* What a revelation! Baker was so impressive I quickly sought out his first season. The stories were believable and gripping. It was disappointing to find out that Baker was already gone.

It took several weeks, but I finally scrounged up some back issues of your magazine in a dusty bookstore to find out what had happened to him. What a disappointment to find out he'd either quit or been fired (depending on who you believe) nearly two years earlier.

Colin Baker is a much better actor, and much better looking, than any of the other Doctors. If the stories he filmed were considered too violent for Great Britain, it's because the script editors made them so.

Here's hoping that any film work he's done in the past couple of years will turn up on cable in the United States soon.

Keep up the good work of ***Doctor Who Magazine.*** It has a firmer grasp on reality than most of the American fan magazines.

*Jo Laurie Penrose,*
*Tallahassee,*
*Florida, U.S.A.*

*Jo, your full address (for Data Coils) seems to have been eaten by the office Androgum – please send again.)*

## MUTANT MUTTERINGS

I have just finished **Issue 141** of your Magazine and the storyline of *The Mutants* attracted my attention. I have not seen the story since its first transmission sixteen years ago, but I am sure that the ending of the first episode focussed a bit more on the opening of the box for Ky than your plot summary makes out. The Doctor called out to Ky that the box was meant for him, and it was to tell this to Ky that Jo ran after him. Then Ky grabbed Jo to use her as a shield.

That was a minor quibble in what is otherwise a publication of very high standards, which now covers the world of *Doctor Who* as well as any of the more specialist fanzines do.

*Desmond Campbell,*
*Cricklewood,*
*London.*

## NOSTALGIC STUFF

I liked the Dalek bit in **issue 141.** I think anybody who watched *Doctor Who* from behind the sofa under the age of 6 is very brave. I watched from the hall way.

*Sarita Marsland,*
*Goosnargh,*
*Lancs.*

## DATA COILS

**Postcards ONLY, plus full addresses, age and brief details of interests. Letters to this section will be carefully fed to the Drashigs. Illegible letters will be given to the Ogrons.**

**DAVID ALDRIDGE** 29 Thomas Street, Glascote, Tamworth, Staffs B77 3PR, seeking pen-pals anywhere in the world who enjoy *Doctor Who.* Will reply to every letter.

**MARK BURGESS** 48 Dymchurch Road, St. Mary's Road, Romney Marsh, Kent TN29 0HF 20, seeking pen-pal/s of any age interested in *Doctor Who,* male or female. Should be interested in theorising and speculating on the development of the programme.

**DOMINIC EATWELL** 64, The Platters, Ranham, Gillingham, Kent NE8 0DJ. 14 years old, looking for another boy of own age, or girl – interested in Colin Baker, favourite Companions Sarah Jane, Tegan and Peri.

**JAMES FAIRWEATHER** 54/7 Moira Terrace, Edinburgh EH7 6RY. 14, seeks a male pen-pal of similar age who is totally mad on *Doctor Who!*

**PETER GRIFFITHS** 1 Pennington Avenue, Georges Hall 2198 N.S.W., Australia.

**ANDREW HOLDING** – Contact Paul Hillam as soon as possible at Westpoint, Littlefield Lane, Marschapel, Lincs DN36 5TJ.

**MIKE LAING** 11 Watter Way, Amherst NH 03031 U.S.A. Desperate for a UK pen-pal that is 13+ years and is a mega fan of *Doctor Who* and will answer all letters.

**CHRIS MALAHIDE** 42 Fox Mill, Upper Norwood London SE19 2XE 17, seeking pen-pal of similar age group who cannot get enough of *Who.* Please list other interests, hobbies, likes and dislikes if replying.

**DANIEL SCROGGINS** 23 Farthing Drive, Letchworth, Herts SG6 2TR. 9, seeks boy pen-pal of similar age also interested in *Doctor Who,* preferably within a 20 mile radius of Letchworth.

**MARK TURNER** 15 Spring Gardens, Wellingborough, Northants NN8 2AA. 15, looking for male or female *Doctor Who* fan.

## CORRECTIONS

**The notes for *Evil of the Daleks* in the Episode Guide (Issue 141) refer to the repeat showing of that story in 1968, not the original transmission in 1967. Blame it on a time warp.**

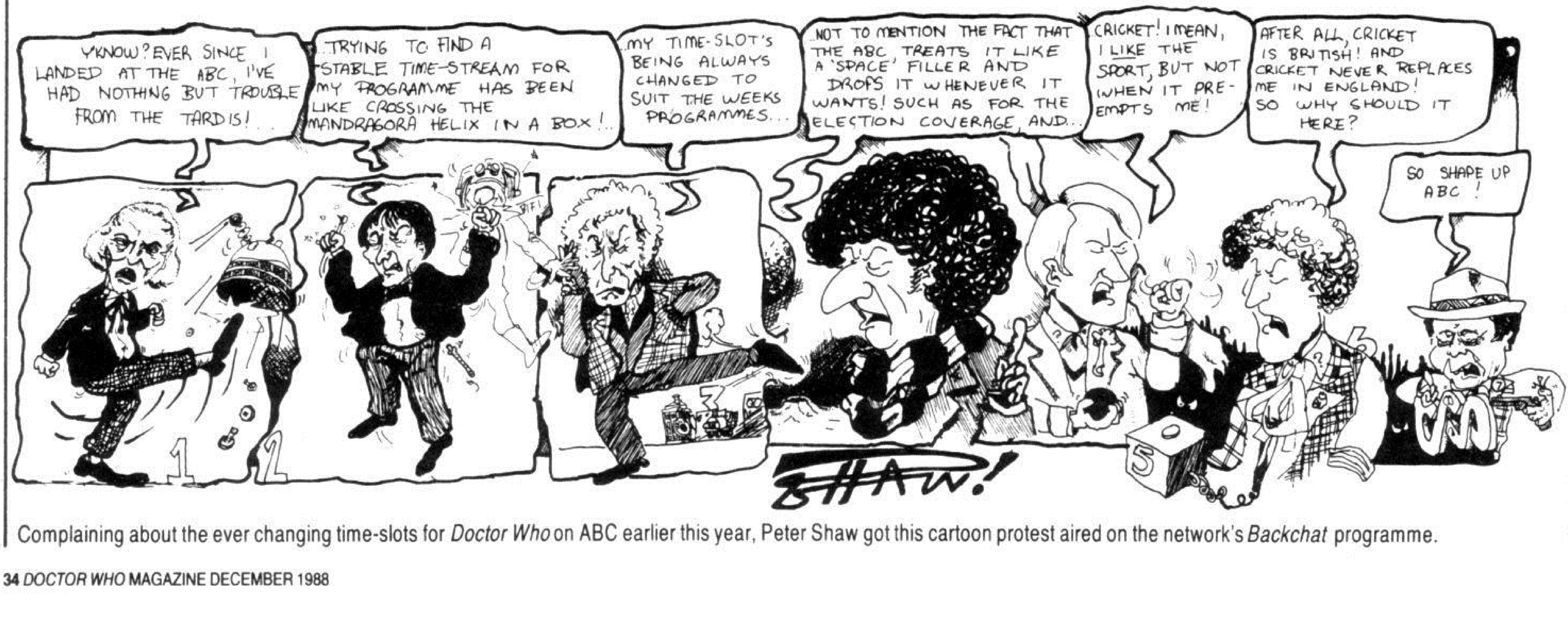
***The Evil of the Daleks* was repeated after *Wheel in Space,* from Season 4. The transmission dates were 8.6.68. – 3.8.68, except the 29.6 and 6.7, when there was a break for Wimbledon, *not* the Olympics.**

**The first episode had a new introductory voice over by Patrick Troughton and Wendy Padbury. *The Dominators* linked in directly with this, with the Doctor complaining that the projection of thought patterns was all very tiring!**

**Episodes 1, 2 and 3 of *The Tenth Planet* also exist in the BBC Archive.**

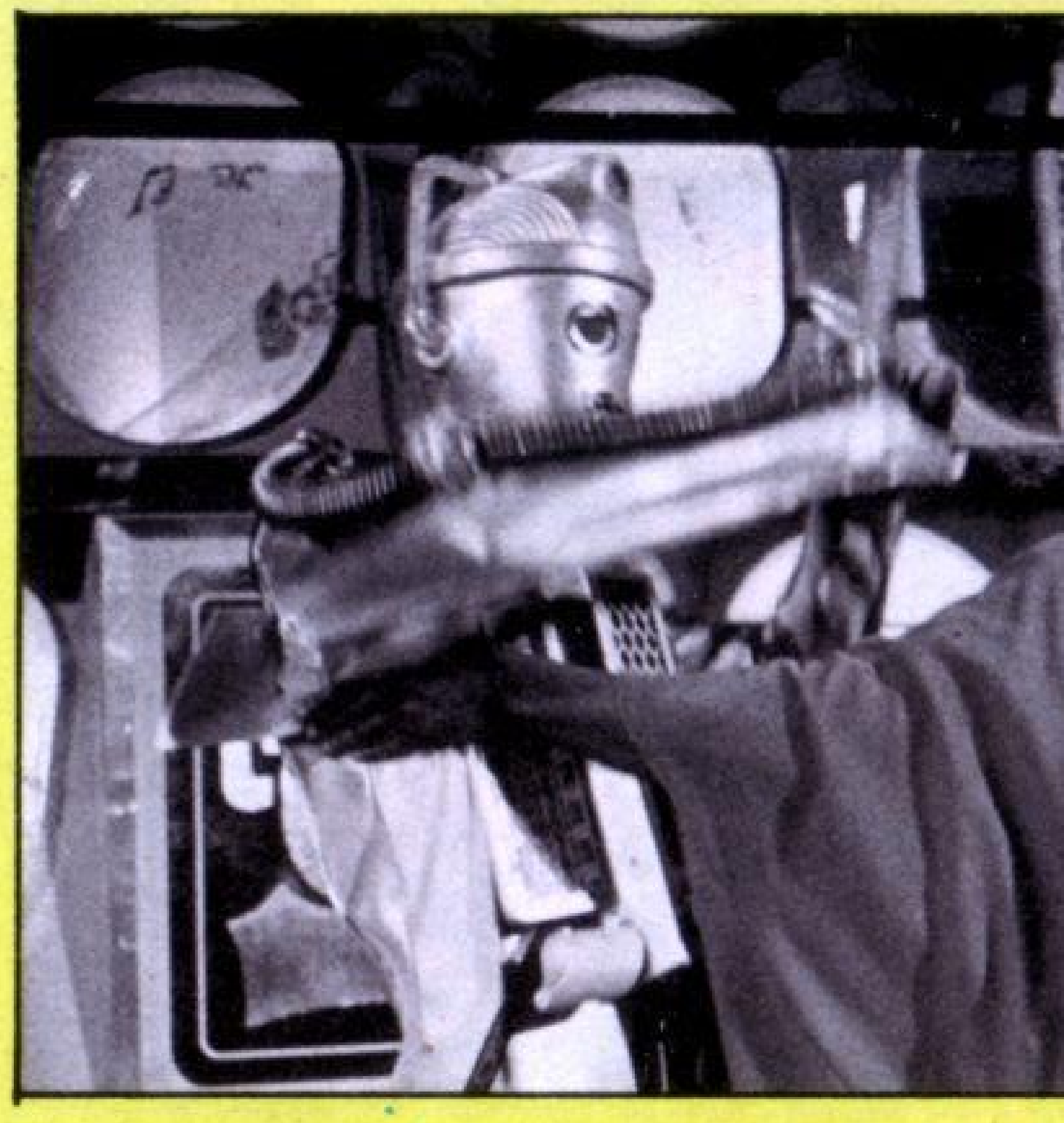
**George Sewell was the star of *Special Branch* at Euston and not *Strange Report.***

**NEXT ISSUE: Issue 144 has it all, because it certainly wasn't in this issue! John Peel explains how *The Chase* changed from script to the transmitted story, and *Vengeance on Varos,* comes up for the Archive. *Echoes of the Mogor,* draws to a frightening close, plus the Episode Guide reaches Season Six as Patrick Troughton really gets into the swing of his tenure as the Doctor. But what's all this about turkeys? Catch the news and the views in DWM Issue 144 – On sale, 8th December. Order a copy TODAY!**


YKNOW? EVER SINCE I LANDED AT THE ABC, I'VE HAD NOTHING BUT TROUBLE FROM THE TARDIS!..
..TRYING TO FIND A STABLE TIME-STREAM FOR MY PROGRAMME HAS BEEN LIKE CROSSING THE MANDRAGORA HELIX IN A BOX!..
..MY TIME-SLOT'S BEING ALWAYS CHANGED TO SUIT THE WEEKS PROGRAMMES...
..NOT TO MENTION THE FACT THAT THE ABC, TREATS IT LIKE A 'SPACE' FILLER AND DROPS IT WHENEVER IT WANTS! SUCH AS FOR THE ELECTION COVERAGE, AND...
..CRICKET! I MEAN, I LIKE THE SPORT, BUT NOT WHEN IT PRE-EMPTS ME!
AFTER ALL, CRICKET IS BRITISH! AND CRICKET NEVER REPLACES ME IN ENGLAND! SO WHY SHOULD IT HERE?
SO SHAPE UP ABC!
BIFF!
SHAW!

Complaining about the ever changing time-slots for *Doctor Who* on ABC earlier this year, Peter Shaw got this cartoon protest aired on the network's *Backchat* programme.

# EPISODE GUIDE



## SEASON 5: PATRICK TROUGHTON

| Code | Story Guide | No. of Episodes | Episodes In BBC Archive | Novelised | Novelised By | DWM REFERENCES | | | Original transmission Dates (First and Last Episodes) | Notes |
|---|---|---|---|---|---|---|---|---|---|---|
| | | | | | | Archive | Nostalgia | Flashback | | |
| **MM** | **THE TOMB OF THE CYBERMEN**<br>By Kit Pedler and Gerry Davis<br>Dir: Morris Barry<br>Prod: Peter Bryant S.E.: Victor Pemberton | 4 | | **Yes** | Gerry Davis | 54 | | 116 | 2.9.67<br>23.9.67 | The Cybermats are introduced for the first time. |
| **NN** | **THE ABOMINABLE SNOWMEN**<br>by Mervyn Haisman and Henry Lincoln<br>Dir: Gerald Blake<br>Prod: Innes Lloyd S.E.: Peter Bryant | 6 | 2 | **Yes** | Terrance Dicks | 102 | | | 30.9.67<br>4.11.67 | Jack Watling, Deborah Watling's father played Professor Travers. First story to feature the Yeti. |
| **OO** | **THE ICE WARRIORS** by Brian Hayles<br>Dir: Derek Martinus | 6 | 1<br>4 5 6 | **Yes** | Brian Hayles | | | | 11.11.67<br>16.12.67 | Debut of the Ice Warriors. Peter Barkworth played Clent, Peter Sallis, Penley and Bernard Bresslaw of Carry On fame played Varga. |
| **PP** | **THE ENEMY OF THE WORLD** by David Whitaker<br>Dir: Barry Letts | 6 | 3 | **Yes** | Ian Marter | 98 | | | 23.12.67<br>27.1.68 | Troughton plays a brilliant dual role as both the Doctor and the Salamander. |
| **QQ** | **THE WEB OF FEAR**<br>by Mervyn Haisman and Henry Lincoln<br>Dir: Douglas Camfield<br>Prod: Peter Bryant S.E.: Derrick Sherwin | 6 | 1 | **Yes** | Terrance Dicks | W84 | 115 | | 3.2.68<br>9.3.68 | The Yeti return and Nicholas Courtney debuts as Colonel Alistair Lethbridge-Stewart. Jack Watling again played Professor Travers. John Levene played the Yeti. |
| **RR** | **FURY FROM THE DEEP** By Victor Pemberton<br>Dir: Hugh Davia | 6 | | **Yes** | Victor Pemberton | | | | 16.3.68<br>20.4.68 | Victor Maddern played Robson. Victoria (Deborah Watling) leaves, although she made brief appearance in the first scene of *Wheel in Space*. |
| **SS** | **THE WHEEL IN SPACE**<br>by David Whitaker (from a story by Kit Pedler)<br>Dir: Tristan de Vere Cole | 6 | 3<br>6 | **Yes** | Terrance Dicks | 74 | | | 27.4.68<br>1.6.68 | Zoe (Wendy Padbury) joins the TARDIS crew. Troughton begins to project the story of *The Evil of the Daleks* onto the TARDIS monitor screen at the end of this story. |

**NOTE:** Producers (Prod) and Script Editors (S.E.) are only listed once until they change. Space does not permit us to list all personnel involved in each story, or separate episode titles. **BBC Archives:** Where no current episodes exist, or some are still sadly missing, we have left a blank for you to update should the situation change. **Target novelisations:** Where a book has been given a different title to the tv story, we have listed that different title. **DWM:** Letter prefixes indicate a reference to a Special (e.g. W85 – Winter 1985).

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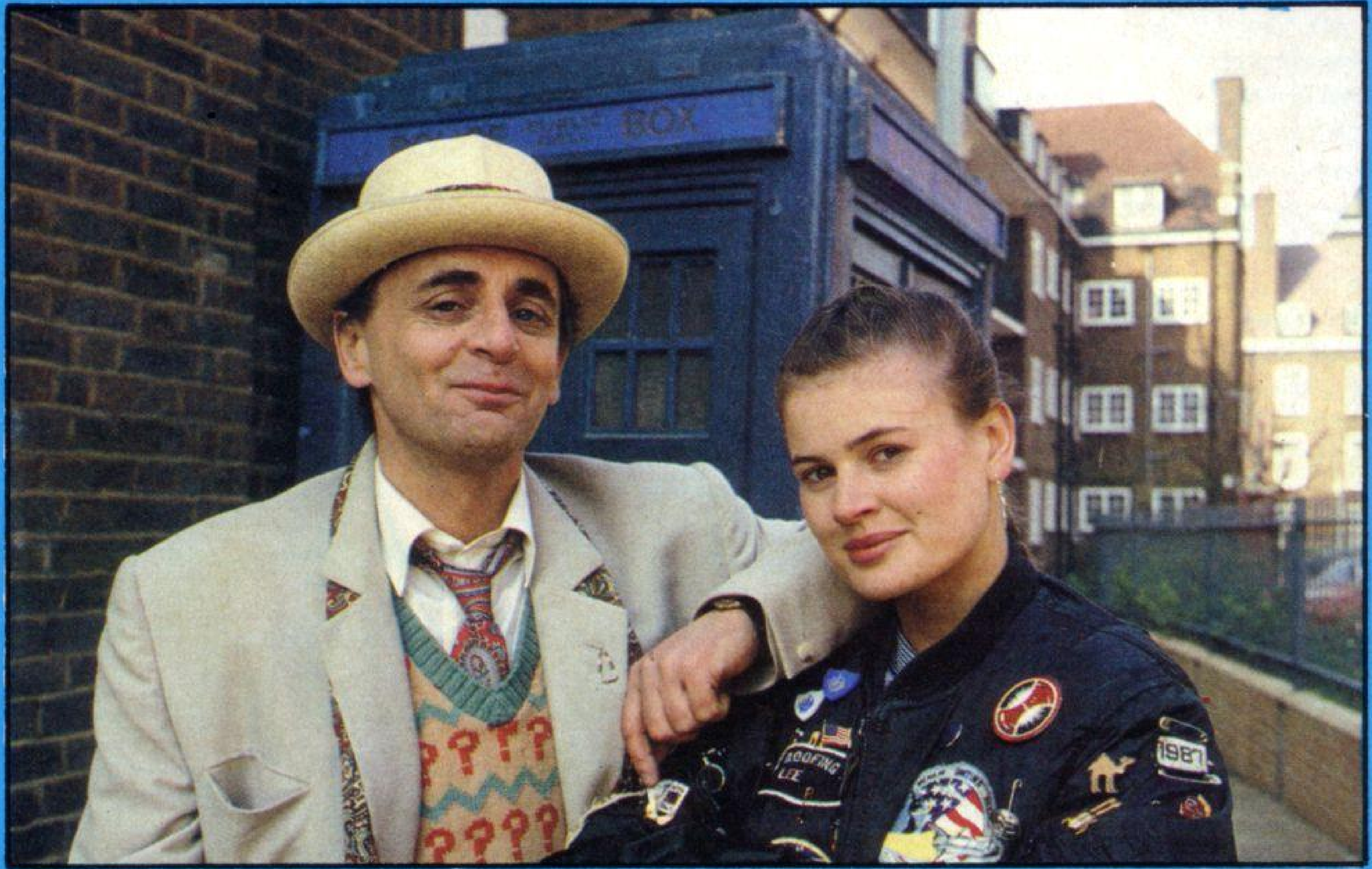

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